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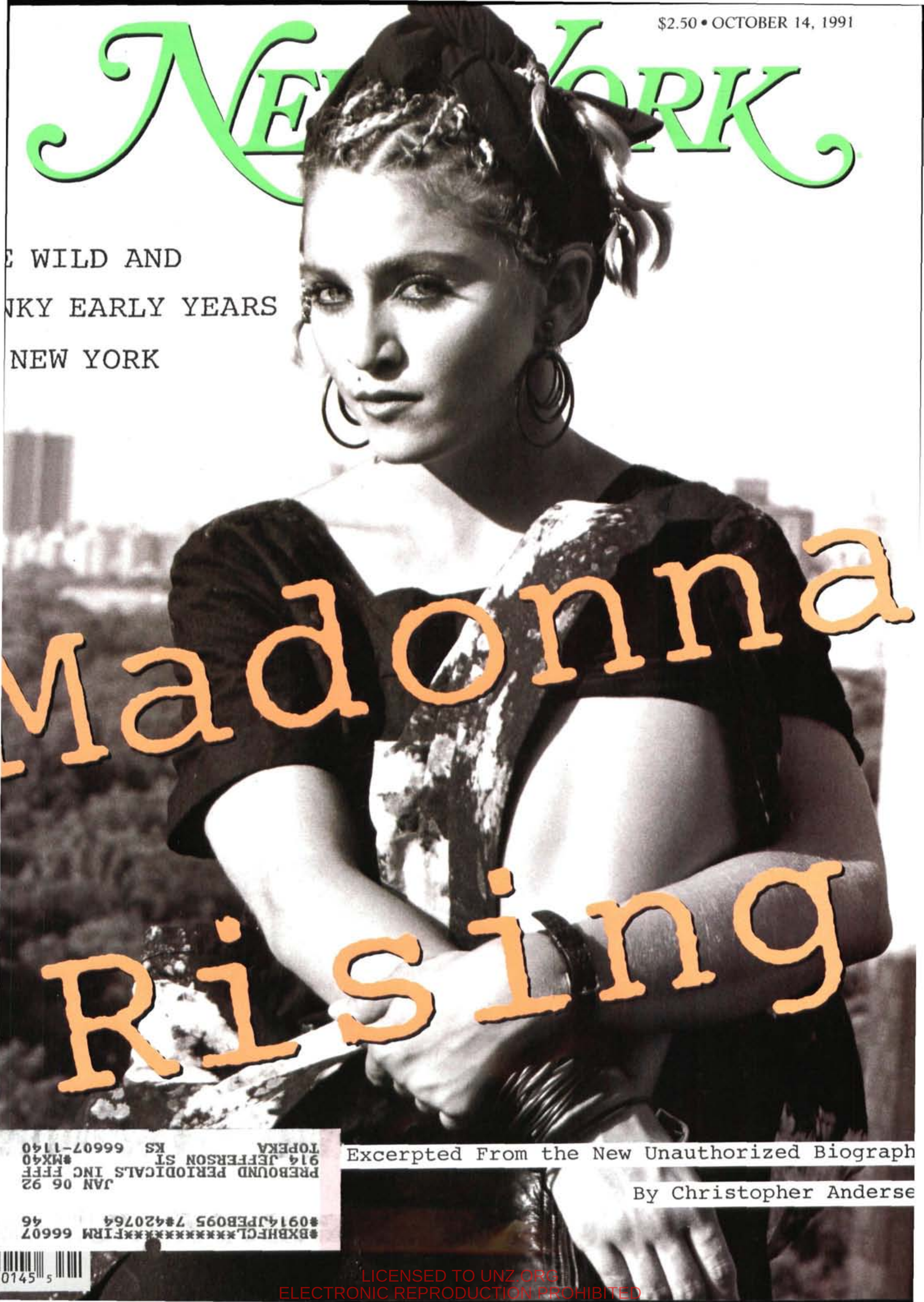

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Madonna Rising

Excerpted From the New Unauthorized Biograph

By Christopher Anderse

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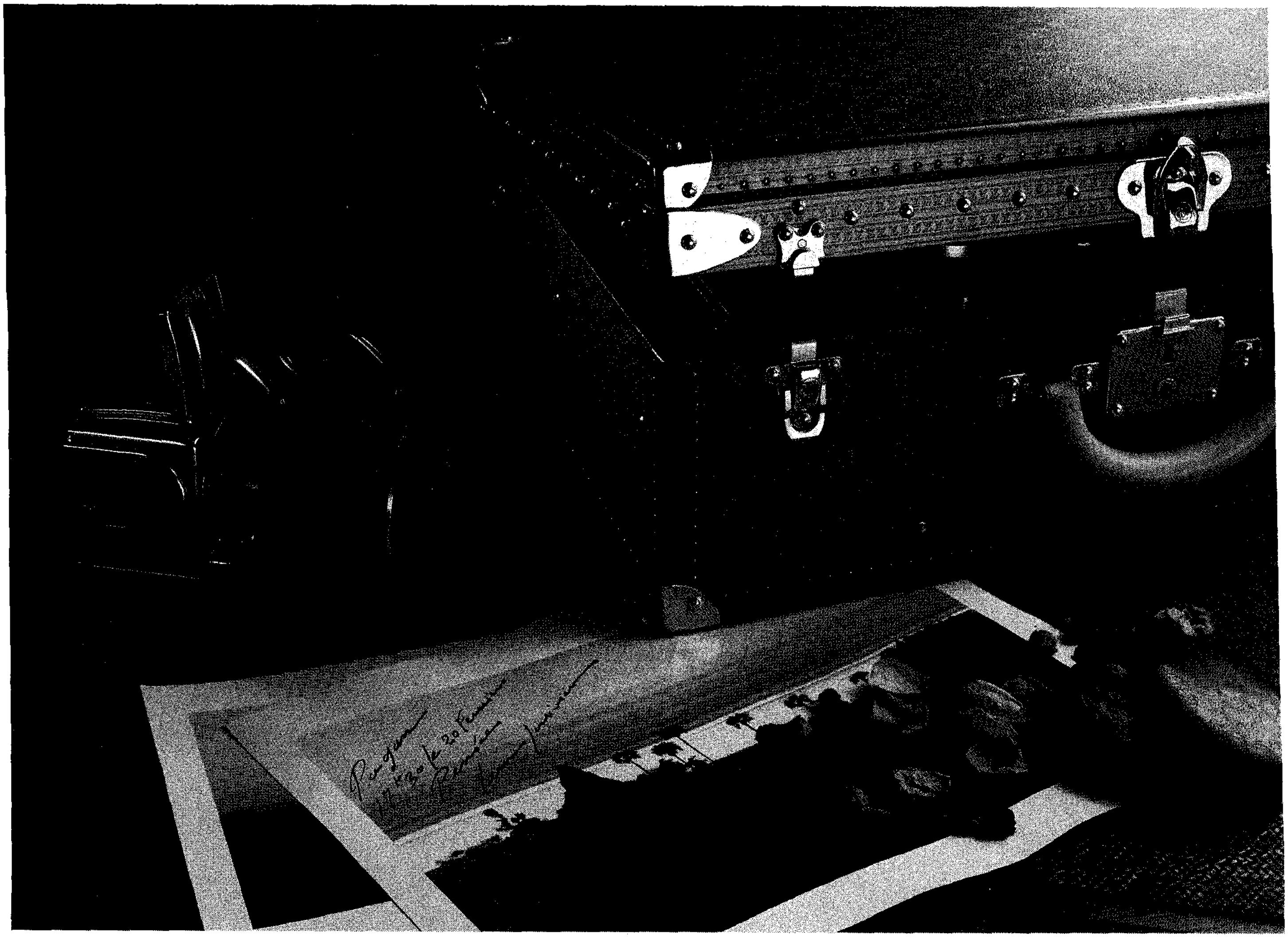

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BY RUSTY UNGER

In a progressive church on the Upper East Side, the preacher left his wife . . . for another—married—parishioner. Forrest Church (left) presides at the Unitarian Church of All Souls, a flock without "beliefs." It's among New York's most socially responsible ministries. But lately, the congregation has split. Some are appalled by Church's behavior—and want him out. Others say it's none of your business.

40 Madonna Rising

BY CHRISTOPHER ANDERSEN

he ate from trash cans, slept ith roaches. It's true: Madona wasn't always in vogue. In 978, she hit Times Square—ith $37 and colossal ambition. n this excerpt from *Madonna: nauthorized,* from Simon & chuster, Christopher Anderen scours her New York past. n just a few years, Madonna ouise Veronica Ciccone lawed her way from Dunkin' onuts to the center of the niverse. "I'm a bitch," she ays. "I always want more."

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BY ERIC POOLEY

Does Branford Marsalis have time to be famous? The tireless jazzman conquers more musical genres in a week than many performers do in a career. Marsalis, sax virtuoso, has played with Sting and the Grateful Dead; he's done films for Spike Lee and Danny DeVito. Sparring with his trumpeter brother, Wynton, he's rethought jazz history. And now, with a new album and a sold-out gig at the Joyce, he inches toward crossover stardom. "I want to do one thing well," he says. "Everything."

64 Design: Nouvelle Fifties

BY MARILYN BETHANY

A SoHo bistro gets stuck in the fifties—and the French are to blame. At West Broadway, the décor has no time for kitsch. What shines through is chandeliers, sconces, and that certain French something.

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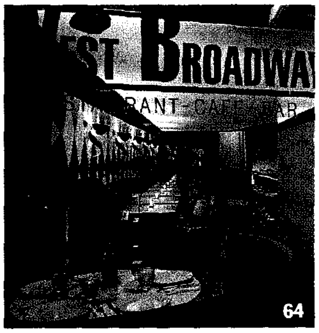

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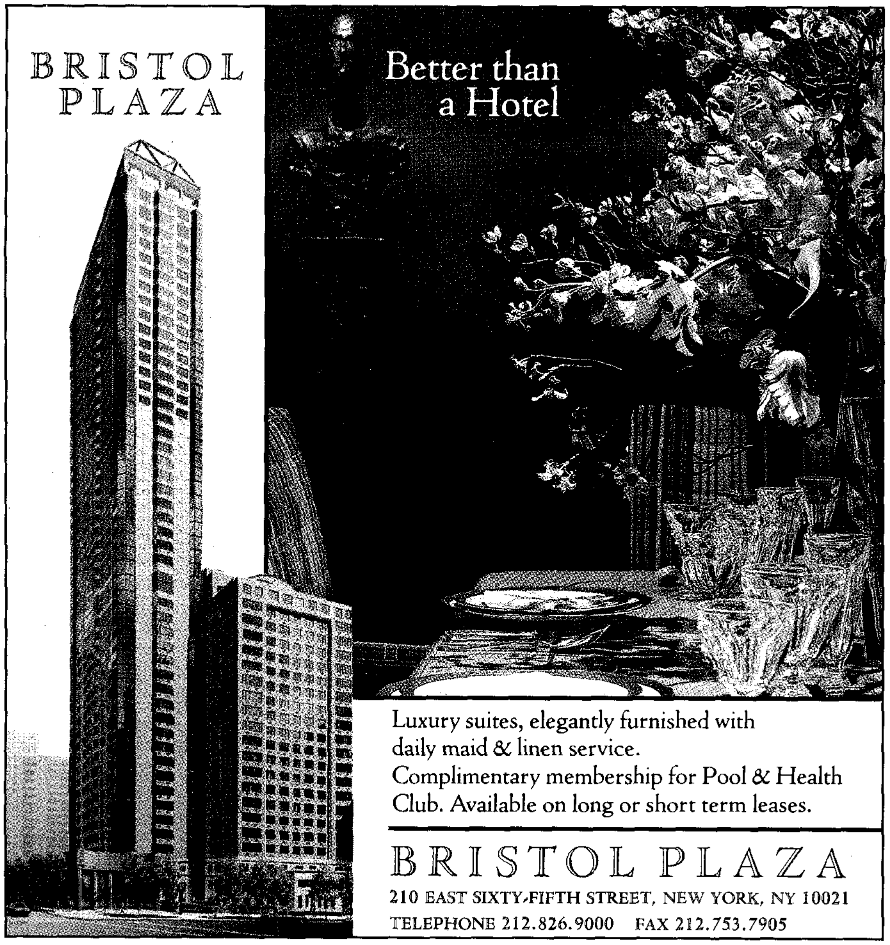

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LETTERS

Dennis the Menace

SO DENNIS LEVINE IS SORRY THAT HE GOT caught ["The Insider," September 16]. So he is surprised that the justice system treats lawbreakers as, well, criminals. So what? Levine will still emerge from his ordeal better off than most of us, and his brief encounter with punishment certainly hasn't affected his oversize ego.

Ralph A. Hummel
Huntington Station, N.Y.

DENNIS LEVINE WENT TO JAIL BECAUSE HE was a crook. Evidently it wasn't his fault—he was seduced by Wilkis, Boesky, et al. When he and Milken were done stealing, they *say,* they were going to feed the hungry and house the homeless. When asked by his son why he did what he knew was wrong, Levine couldn't (read: "wouldn't") answer. Now Levine has figured out why he went astray—he was out of control. Perhaps he is no longer a crook, but he is certainly still a liar.

Ronald S. Taft
Manhattan

THE MANY AMBIGUITIES INHERENT IN THE INvestigation of insider trading make it extremely important to point out what is not ambiguous. The tale told by Dennis Levine shows that he was unambiguously a cheat. Thousands of people—some as highly paid as Levine—who worked at securities firms during that heady decade did not succumb to such temptations. In the daily trading of billions of dollars of securities, ethical behavior has been so taken for granted as not to be noteworthy. Unfortunately, by virtue of his puerile capers and promotional skills, Levine is now a celebrity who has been deemed representative of a dirty decade. Rapidly growing industries in which large amounts of money change hands will always appeal to Levine-like personalities intent on larceny. While the securities industry attracted Levine, it did not create him.

Deborah Hicks Midanek
Chief executive officer, Solon Asset Management Corporation
Former chairman, Official Committee of Equity Securities Holders, Drexel Bankruptcy
Current member of the board, Drexel Burnham Lambert Group, Inc.
Manhattan

Judgment Calls

IN PETER HELLMAN'S ARTICLE "SUE CITY," negligence lawyers and social-welfare advocates are harshly criticized for ensuring that the city is accountable to its citizens [September 16]. It would seem that Corporation Counsel Victor Kovner and the city lawyer who characterized a jury as "six clowns in a box" have failed to remember the 200-year-old Bill of Rights, which guarantees the right to a trial by jury. The extent to which a municipality is responsible for the well-being of its citizens, or a hospital or doctor is liable in a case of medical malpractice, or a manufacturer is responsible for a product failure, is a decision to be made by a jury of one's peers. Juries are the conscience of our community, bringing diverse points of view to an individual case.

Hellman cited cases where negligence lawyers are suing for everything from "wrongful death to unrepaired potholes," but he did not discuss the hurdles that stand in the way of bringing these lawsuits. As part of the effort to limit municipal liability, most municipalities now benefit from some form of a prior-notice provision. For example, New York City's pothole law requires prior *written* notice that the pothole is there. Further, to sue the city, a claimant must first notify the Department of Transportation. A notice of claim must also be filed within 90 days of an alleged injury or wrong.

While Hellman's selection of cases support his view that New York City is burdened by "tortmania," other cases clearly illustrate a different story. For example, in *Popplestone* v. *N.Y.C. Transit Authority,* the plaintiff, after exiting from a subway, attempted to leave the station through a wheel gate (one designed to permit exit but not entrance). After proceeding through the gate, she found that the gate at the top of the stairs was locked and she was, in effect, trapped. She was then raped. In *Rivera* v. *City of New York,* the appellate court upheld an award given to an infant for all injuries, pain, and suffering arising from hospital malpractice that caused the infant to sustain second-degree burns eleven days after a premature birth.

Laurence R. Buxbaum
Executive director
New York State Trial Lawyers Association, Inc.
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

WHAT A DELIGHT YOUR SEPTEMBER 16 ISSUE is! First there's a cover apologia for a convicted felon who systematically abused a vastly overpaid position of public trust and served a sentence of practically nothing. Next, a warm and witty human-interest story about a real-estate broker ["The Rap on Linda," by Michael Gross] who says "f---" a lot to the rich people who buy overpriced apartments on the basis of the social status of the previous owners. Followed by graphic and gritty piece about how nasty those poor people are who sue for dece housing and something better than ju food. The story didn't mention it, but son times they die on the streets, perhaps occ sionally against the limousines of the ri and famous who are inspecting yet anoth Linda Stein exclusive. And for dessert, very informative piece on avoiding ju duty ["The Urban Strategist: Who—Me by Cynthia Penney]—so useful to kno how to escape the last vestige of social r sponsibility demanded of New Yorkers.

Greg Bunk
Manhatta

Look Homeward, Angeleno

GREETINGS FROM ENCINO 91436. AS A NE Yorker living in Los Angeles, David Blu still has a lot to learn ["Fun City: You're Ten, I'm a Ten," September 16]. At th Stage Deli in Century City, chicken in th pot is made with broccoli; Los Angele bagels are machine-made and dough pizza can be had cheeseless, sauceless, c topped with pineapple. Nobody steal your New York *Times* or knows where th library is, for that matter, because no on here reads anything but scripts. The free ways are clogged, and the streets are grid locked. Drivers use the time to speak o the phone, shave, apply mascara, or deci pher the vanity plate on the car ahead Halloween is a national holiday. Everyon from bank tellers to supermarket cashier is dressed in a costume. Everything is pai for by check—haircuts, shoe repairs, eve a simple greeting card. (Does anyone her balance a checking account?) No on knows his or her congressman or care about local politics. The only concer seems to be, How much will it cost m each month. Need I say more?

Mariann Springe
Encino, Calif.

It Remains to Be Seen

WHILE IT WAS WONDERFUL TO SEE THE EXHIbition "Wisdom and Compassion: The Sacred Art of Tibet" featured in the Fall Preview issue ["Museums," by Kay Larson, September 23], I would like to clarify one thing. The exhibition has not been "drastically chopped down" for its showing at the IBM gallery. Rather, of the 159 artworks on view this past spring at the Asian Art Museum, only 9 will not travel to the IBM Gallery because of loan restrictions. This fall's exhibition is every bit as "full-blooded" as the installation in San Francisco.

Elsie Walker
President
Tibet House
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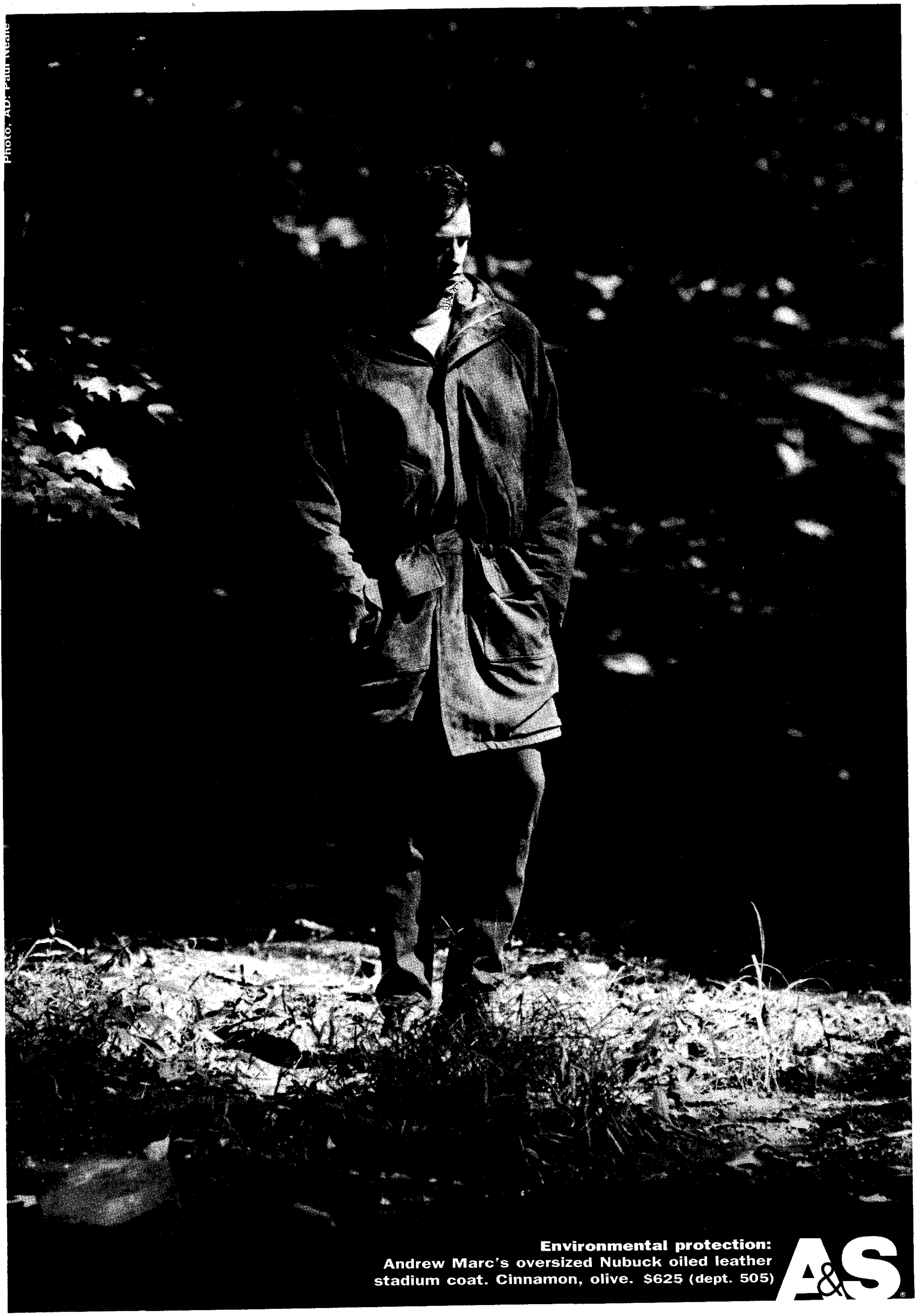

Photo, AD: Paul Neale

Environmental protection:
Andrew Marc's oversized Nubuck oiled leather
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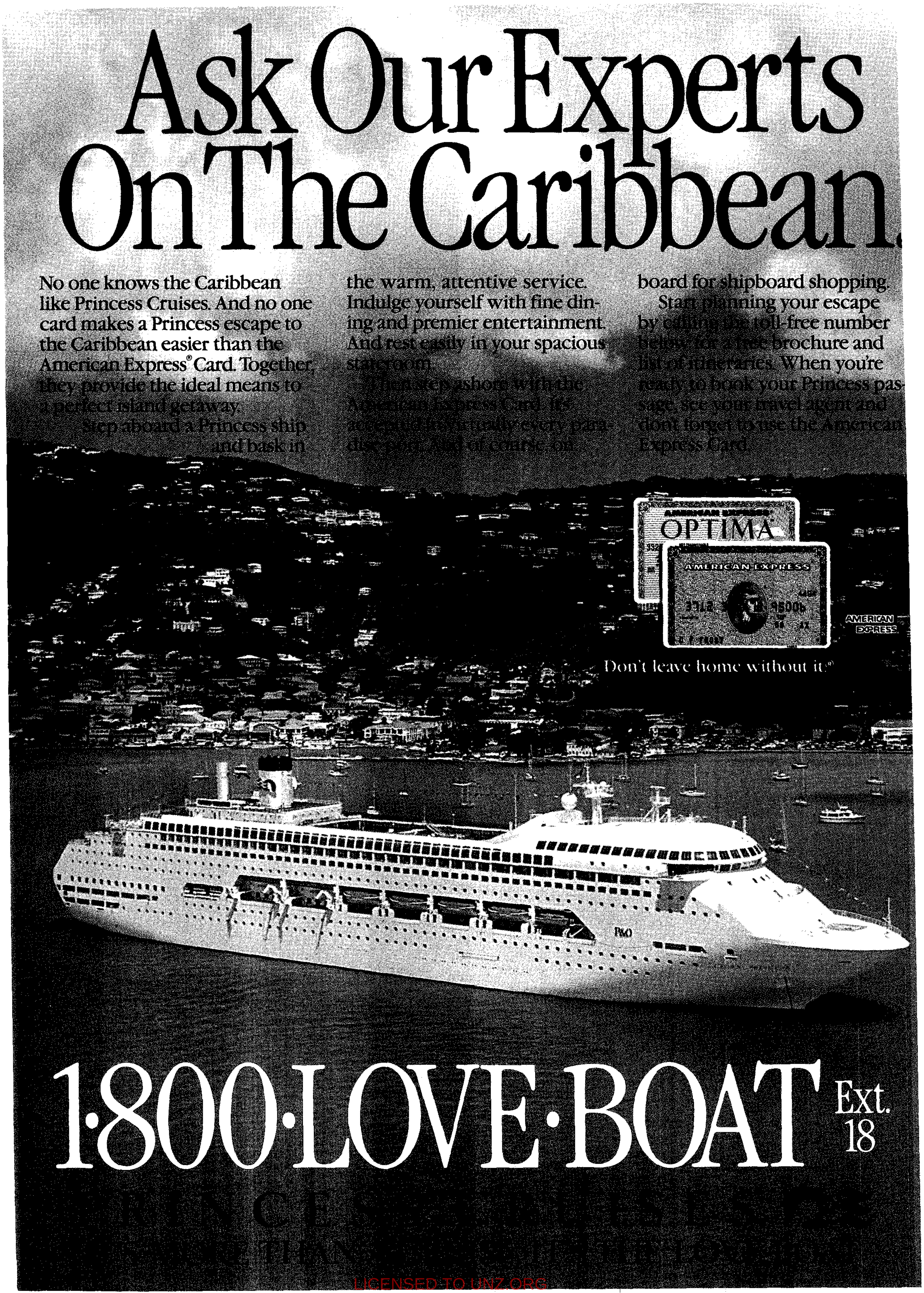

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INTELLIGENCER

BY JEANNETTE WALLS

SENSE AND INSENSITIVITY...SPINMEISTERS SPINNING OFF?...TIBET OR NOT TIBET?

OBERT MAXWELL ALLS THEM 'JAPS'

obert Maxwell and the *Daily* ews sponsored an all-day fo- ım on race relations recently, ut some people think the ritish media mogul needs his wn lesson on ethnic sensitiv- y. Maxwell shocked some at- endees when he referred to ıpanese people as "Japs."

Maxwell—in a conversation ith Governor Mario Cuomo nd Mayor David Dinkins— poke about Persian Gulf War osts paid by "the Saudis, the ermans, the Japs." Says one rate *News* staffer, "He's one f those types stuck in 1940s ingo." Maxwell's spokesman ays, "Sometimes European erminology is not what it is in his country." Adds Maxwell imself, "This was a short- and slip of the tongue for hich I am sorry."

DISAPPOINTED DALAI LAMA TO GET HIS DUE

Did United Nations officials allow China to interfere with a conservation award to the Dalai Lama? Last summer, United Earth—an organization created by Claes Nobel, a descendant of Nobel Prize founder Alfred Nobel—announced that it would award "green Nobels" to Ted Turner, the prime minister of Norway, the president of Mexico, the director of UNICEF, and the Dalai Lama.

In a special ceremony before the U.N. General Assembly, the awards for the first four recipients were all announced, but sources say political pressure was put on the event's organizers not to refer to the Dalai Lama's award.

Journalist Bill Moyers, the evening's emcee, says he was told backstage not to mention the exiled Tibetan leader. "Someone who was involved in logistics said to me, 'You can't announce the Dalai Lama. It will create a disturbance. The Chinese government doesn't want it to happen.' " When the announcement wasn't made, the Dalai Lama's personal representative in the United States lodged a complaint and threatened to start screaming, according to sources. He did not return calls.

Moyers ignored a second request to keep silent. "I said to hell with that and decided I would announce it after the next break. [It] got very hearty applause." Spokesmen for the United Nations and the Chinese government had no comment. The Dalai Lama's award will be presented to him next week at the Cathedral of St. John the Divine.

MRAZEK MEDIA MEN FORSAKING FOLD?

Robert Mrazek's political consultants are keeping their options open. Lunde & Burger, the Washington-area political advisers who have been handling the Long Island congressman's 1992 bid for the United States Senate, are quietly talking to a number of presidential candidates about their campaigns. Some insiders say that taking on a presidential race would preclude Lunde & Burger from also handling Mrazek, who is making a long-shot bid against such candidates as Geraldine Ferraro and incumbent Al D'Amato. "It's very time-consuming and could present conflicts of interest," says one. But George Burger says, "It's a bridge we'd cross when we come to it. . . . We handle Bob Mrazek and are proud to do so. . . . We've been approached [by presidential candidates], and when we're approached, we talk."

BIG MONEY, BIG BOOKS, AND BIG BOYS

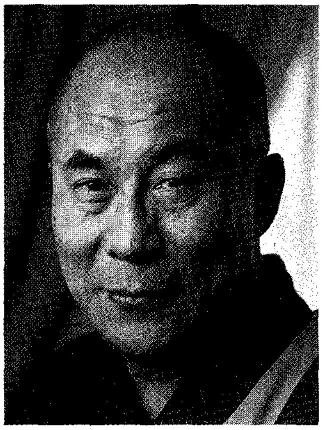
Alfred A. Knopf has bought Frances Lear's autobiography, and a source says the publisher paid $500,000 for the book. The founder and editor-in-chief of *Lear's* magazine and ex-wife of producer Norman Lear talked to a number of potential publishers, including Farrar, Straus & Giroux, G. P. Putnam's Sons, and Random House. Some insiders were surprised by the amount that Knopf is said to have paid, but Lear won't discuss the advance or any other details about the book. "I can't comment on anything yet," she says. . . .

Fay Weldon, the author of *The Life and Loves of a She-Devil,* has caused a debate at Viking with her new novel—about four woman friends and a well-endowed man named Leslie Beck. After much discussion, staffers at the publishing house have decided that the cover of *Life Force,* due in February, will show a close-up of the groin of Michelangelo's *David;* the back cover will feature a rear view. Says a spokesman, "It's a provocative cover that captures the spirit of the book."

ASSOCIATE EDITOR: DEGEN PENER

MARY, KOHLE MIX IT UP SOME MORE

Mary McFadden could lose control of her company, her estranged husband, Kohle Yohannan, is claiming. But the designer's lawyer says it's Yo-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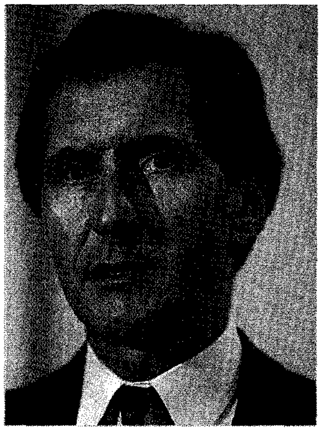
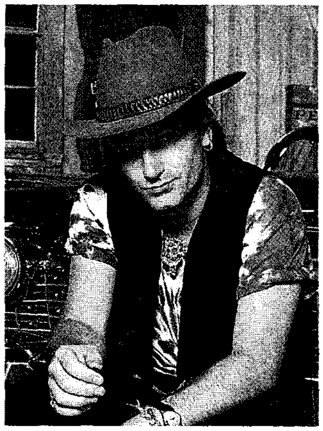
ROBERT MAXWELL


ROBERT MRAZEK

Photographs: top, Eddie Adams/Sygma; center, Terry O'Neill/Sygma; bottom, James Colburn/Photoreporters.

MORE ON MCFADDEN...DOG FIGHT ON GREAT WHITE WAY...THE HOTEL CALIFORNIA



BONO

hannan's stake that might get reduced.

The designer used her share of the business as collateral for a loan, according to Yohannan, with whom she is involved in a messy divorce. "She wanted me to sign over my share of the company, too," he says, "but I only gave her some. She's now in default on the loan, and that leaves me as the sole stockholder of the Mary McFadden Company."

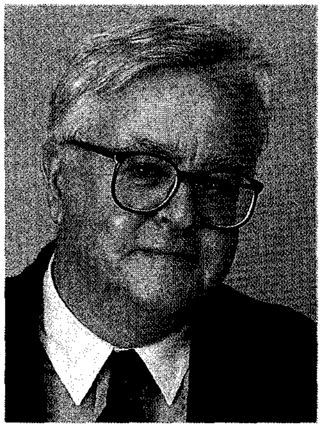
But McFadden's lawyer, William Beslow, says, "She owns 70 percent of the stock, none of which is held as collateral. This demonstrates the silliness of Kohle's point."

U2'S BONO DOING 'MILLION DOLLAR' DEAL

U2's lead singer, Bono, and a Hollywood screenwriter hav come up with an idea for a movie. The rock star began develop ing the story in 1987 while filming the video for the band's hi single "Where the Streets Have No Name." The script, title "The Million Dollar Hotel," is named after the Los Angeles ho tel where the video was shot.

"We met, and [Bono] had this idea that the Million Dolla Hotel would be a great place to do a movie," says writer Nicho las Klein. "We're in the process of making the production deal. don't know whether I can discuss it."

Although Bono and U2 guitarist the Edge met with Klein tw weeks ago in Los Angeles, Bono's P.R. man says the singer i concentrating on finishing the group's new album, *Achtun Baby,* due out in November. "He had input into the screenplay," he says, "but he has no screenplay credit."



GEOFFREY BEENE

NEWS AND NOTES FROM ALL OVER

MOVING COMPANY: Steven Brill, editor of *The American Lawyer* and the founder of the Courtroom Television Network, is discussing moving the companies out of New York to Washington, D.C. "He's been talking about it for a while," says a source, "but recently he sent out an informal survey to his top people asking who would go and who wouldn't." Brill couldn't be reached, and an assistant said she could not release figures on how many people the companies employ. "We're not a public company," she said. "We don't have to answer."

UPTOWN GUY: Geoffrey Beene is continuing his uptown migration. The designer, who earlier this year opened a design studio on 57th Street near Sixth Avenue, is moving most of the rest of his operations there from Seventh Avenue near 39th Street. "It's just so pleasant and has been working out so wonderfully since we came here," says Beene. "Except for some production facilities, everything will be coming uptown."

NEWSSOME TWOSOME: The New York *Times* has another husband-and-wife team. The newspaper, which wooed reporter Alessandra Stanley away from *Time* magazine last year, just hired her spouse, Washington *Post* New York–bureau chief Michael Specter. "Stanley is a general-assignment reporter, and Specter is expected to be given the environmental beat," says a *Times* spokesman.

D.C. DISH: The Washington *Post* is revamping its celebrity section. Reporter Lois Romano is working on a column to replace "Personalities," which runs on the third page of the "Style" section. Longtime "Personalities" writer Chuck Conconi recently left for *Washingtonian* magazine. "It will have a strong focus on Washington, and not just federal Washington. It will also have out-of-town news," says "Style" assistant managing editor Mary Hadar. The column will probably make its debut in a month or two, she says.

MR. SMITH

IT'S DOG-EAT-DOG IN *NICK & NORA*

Theater insiders are calling it "All About Fido." Mr. Smith, the wirehaired terrier set to star as Asta in the upcoming musical *Nick & Nora,* has been replaced by an understudy.

"There was an audition last year of 120 dogs, and Mr. Smith was chosen immediately," according to Eugene Craig, owner of the three-year-old purebred, who says that although the show went through some changes in management, he was reassured that the producers wanted to use Mr. Smith. "Then we started hearing rumors that a dog named Hector was going to be Mr. Smith's understudy," Craig says. "Then these articles started appearing in the New York *Times* that Hector was going to *play* Asta, but we were assured that the stories were wrong. Then, suddenly, we got a letter saying that the producers had decided it would be better if they owned the dog who played Asta, so we could *give* Mr. Smith to him, or he would be replaced. . . . Since Mr. Smith has some fashion shoots in the works, he's decided to become a supermodel instead of a Broadway star."

Now Hector has been replaced by *his* understudy, and a source says the new star, Riley, and *his* understudy, B.J., "get along fabulously. [Writer-director] Arthur Laurents gave up his dressing room for them. Both the star and the understudy share it, which is *unheard*-of."

Photographs: top, Terry O'Neill/Sygma; center, Elena Seibert/Outline.

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THE MESSENGER IS THE MESSAGE

"AND THE BAND PLAYED . . . ": *The senator announces in Lincoln, Nebraska.*

BOB KERREY'S WAR

WHEN HE WAS ELECTED TO THE UNITED States Senate from Nebraska in 1988, Bob Kerrey stood before his delirious supporters—and live television cameras—and sang the Australian ballad "And the Band Played 'Waltzing Matilda.' " This is a harrowing, bitter song (not to be confused with the familiar anthem "Waltzing Matilda"), the lament of an Australian soldier who goes to war and gets his legs blown off at Gallipoli.

It was an extraordinary moment. Kerrey, 48, had lost part of a leg and won the Congressional Medal of Honor in Vietnam. Some of his buddies from the Navy SEALS, the famed special-operations team, were in the audience that night, tears streaming as Kerrey sang. Most everyone else in Omaha's Peony Park ballroom was sobbing, too, including the TV journalists sent to cover the event. But not Kerrey. His voice wavered once or twice, but he pressed on, singing alone, with an almost eerie calm. It seemed a rite of passage, a public acknowledgment that he'd been through hell and come out the other side. There is a videotape of this—I've seen it, and you probably will, too, during the next year—and it is very powerful indeed, perhaps the most intimate, revelatory political testimony I've ever witnessed.

The serenity and sense of control attending that moment—the notion that this is a man who has lived through horror, been embittered by it, and yet, somehow, pushed himself to a higher ground—is at the heart of Bob Kerrey's campaign for the presidency. He is a liberal Democrat, a former restaurateur, a one-term governor who quit (the "necessary call" was gone, he said) rather than run for re-election, a political amateur compared with most who seek the White House. He has a fairly radical plan to reform health care but is conventional to the point of inanity on most other domestic issues. His views on foreign policy are fresh and, quite clearly, evolving. None of which matters: In this case, the messenger is the message. And the messenger—at once passionate and cool, genuine yet enigmatic, idealistic yet impatient with rhetorical flourishes—does not fit into any of the usual political boxes.

After his formal announcement of candidacy in Lincoln, Nebraska, last week, Kerrey flew to Denver for a photo-op with kids at a local elementary school and a meeting with potential supporters. Like most such audiences this year, the Denver crowd was hoping for a rousing, red-meat, tub-thumping attack on George Bush. Kerrey not only refused to give them what they wanted, he told them—in effect—that red meat wasn't good for them. "The enemy isn't George Bush," Kerrey told one frustrated questioner. "The enemy is pessimism."

The fellow persisted. He'd read Kevin Phillips's recent populist epic, *The Politics of Rich and Poor,* and was convinced: "The Reagan revolution was an attempt to turn this country into a banana republic. . . . Someone should be denouncing this for what it is."

"My own method of operation," Kerrey serenely replied, "is [not] to say the other guy's done wrong. That ought to be sel evident. . . . It breaks my heart to think the capital transferred to finance the sa ings-and-loan bailout, for example," h said, adding that while he could get ang about the injustice of it all, "the trouble have with making that kind of argume is, when you get down to the bottom of i what can we do about it now?"

The audience left deflated but not completely turned off. "There wasn't a lot o pizzazz," said Mike Reddy, a Colorad state worker who'd come predisposed toward Kerrey. "But it wasn't canned, either This isn't one of those guys who talk a goo line. You just know he believes what h says."

Very strange. The first interchange between candidate Kerrey and a live audienc had roused the Democrats' most dreade memory: Michael Dukakis's passionles unwillingness, during the 1988 presidential campaign, to answer the famous question about what he'd do if his wife were raped and murdered. But Kerrey's reticence is different: While Dukakis radiated a combination of soulless efficiency and political calculation, Kerrey seems to be working out of a disdain for the easy rhetorical gesture—and political calculation.

The calculation has two threads: One is that George Bush is a popular president who won't be beaten by ridicule, no matter how satisfying it is to the party faithful. The more immediate calculation may be an effort to distinguish Kerrey from his midwestern rival, Senator Tom Harkin of Iowa, who is offering *raw* meat to the faithful—rousing, effective, mean-spirited Bush-bashing oratory. It's the sort of political bluster that has often sent legions off to battle, both figuratively and, at times, literally—a style that Kerrey finds both grating and phony, I suspect: overwrought, anachronistic, and dangerous.

Kerrey's politics are not conceptual or intellectual. They are almost entirely a priori. His concern about health care flows from his experiences—good and bad—with the Veterans Administration hospital system. "My government saved my life," he often says, adding that the *guarantee* of treatment—a consequence of his service-related injury—enabled him to turn his "energies to other matters, like earning a living and gaining professional skills." He expects that a similar societywide health-care guarantee (which he'd pay for with a 5 percent payroll tax) would unleash a national burst of productivity—an interesting, if overoptimistic, extrapolation.

Kerrey's thinking about foreign policy

Photograph by Kent Sievers/Gamma-Liaison.

o comes straight out of his personal exrience. Vietnam, he now admits, colored expectations about the Gulf War (which opposed early and vehemently)—and e Cold War. In a line prepared for his anuncement speech but not delivered, he aised Ronald Reagan for calling the Sovi- Union an "evil empire. . . . As the wall of crecy drops on Eastern Europe and the viet republics, we are seeing that the evil as worse than most imagined."

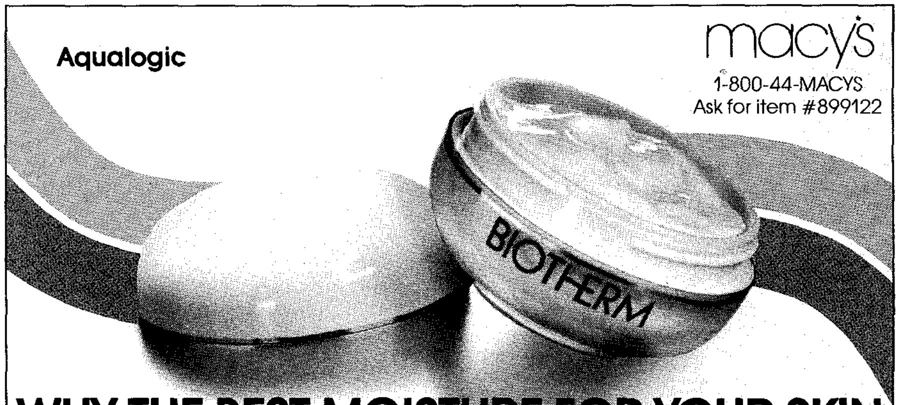
When I asked him about this, Kerrey lmitted that he'd had "a skepticism out our ability to influence events in the orld, coming as a consequence of my exerience in Vietnam. I was very moved hen I heard Lech Walesa and Vaclav avel on the floor of the Senate. . . . I adn't realized what an impact Reagan ad on both the Soviet leadership and the eople [of the Eastern bloc], letting them now that we were with them . . . and I iink we ought to use that same sort of ifluence now to help the imprisoned peole of Vietnam and China."

This is rare stuff from a Democrat, but fits quite neatly into Kerrey's subtext of ersonal exploration and growth (as did is singing on election night). What oesn't fit at all—what is, in fact, quite arring—is Kerrey's willingness to bash Jaan vehemently, routinely announcing hat "we are in a trade war" and someimes going so far as to say, "Their trade olicy is an extreme example of precisely vhat this world doesn't need."

When asked how he felt about Richard ephardt's coy neo-protectionist message n the 1988 campaign, Kerrey says, "I iked it." This may also be a bit of political alculation: Tom Harkin is an ardent proectionist—it's a message that seems to ave some heft in the heartland—and errey may well feel that he has to beat arkin in early midwestern contests (like outh Dakota and Minnesota) if he's gong to survive to challenge Arkansas govrnor Bill Clinton, who also declared his andidacy last week, in the industrial tates of the North and East.

Kerrey seems not to have focused on linton yet, but their rivalry may well be he most memorable aspect of the coming ampaign. Clinton, 45, is a virtuoso govrnor, one of the most creative public officials in America. His mastery of domestic issues (including Kerrey's specialty, health care)—and his ability to explain them simply, in moral rather than technical terms—will be a real test for Kerrey's personal magnetism.

It's possible, of course, that both Kerrey and Clinton will take the usual Democratic route, worshiping too ardently at the altars of the usual interest groups. But I suspect they're better than that—and that their jousting will be an opportunity not just for mutual growth but a catharsis for the Democrats, and perhaps for the nation as well. ■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The Cutting Edge/Michael Gross

THE DOPE ON JOOP

German designer Wolfgang Joop: "I'm full of inspiration."

A NEW GERMAN IMPORT

WHEN WOLFGANG JOOP, FASHION DESIGNER and teacher, was a student in Germany, he rarely showed up for classes. Working as an art restorer was more fun.

"There were many nobles around Braunschweig, country duchesses or whatever" with "very bad, very boring" paintings of their ancestors, all needing restoration, says Joop (pronounced "Yope"). "They were dreadful. Only the faces were there because the lead in the white paint kept it stable. The other colors were gone. " Those paintings were his introduction to fashion. "I gave them new dresses, new accessories. I painted flowers on their short, fat fingers. I became a star among these old families."

From that modest start, Joop built a $150-million business. Now he is set to invade America. He recently bought a 57th Street penthouse, where he's plotting the launch of the perfumes that have made him, he says, the second-most-recognized man in Germany, just behind Helmut Kohl. They'll be introduced next month at Bloomingdale's. And in March, Joop will show his clothing lines in New York.

It's clear Joop won't miss Hamburg, where he's shown until now. "For me, German fashion doesn't exist," he says. "They have no place for people with style and intelligence. If German fashion exists, it's just a power system. A phalanx conquering the world. What money can buy, they have."

Joop was born in East Germany, grew up in the West—and just won back his family home following the country's reunification. The opening of the border helped fuel his move across the Atlantic. Indeed, though Joop scoffs at its fashions, Germany's spirit has always been behind his success. A rococo castle near his native Potsdam inspired his spicy fragrance Joop! Pour Femmes. Later, he tuned in to Berlin's art scene. "Creativity comes from conflict, from underground," he says.

Sketches he did for his wife, a fashion student, helped Joop win a fashion contest that led to his first design jobs. "When they talked about jersey, I looked at a map," he says. "Where's Jersey?" He learned that and much more as a fashion editor and free-lance designer. Then, in 1987, he and a partner started the company that launched Joop! Pour Femmes, followed by a men's cologne, Joop! Homme, and then Berlin, a fragrance inspired by the fall of the wall. It sold out in fourteen days, made $1 million in a month.

"I'm lucky, *ja,* I have to say this," Joop allows from his perch in the right place at the right time. "I squeeze my arm that I'm not dreaming." He says he feels just like his country. "I'm full of inspiration. I ha only the problem of getting my ide organized."

REALITY CHIC

"WOULD YOU TELL DONALD IT'S OKAY TH the dinosaurs aren't here?" Susan Nev house said one night recently, during th week the fall season began.

Her husband, Donald, the publishe was apparently concerned that the city boldface brontosauruses had chosen to a tend the gala reopening of the St. Regi hotel instead of the event Newhouse wa giving that night with *Vogue* editor Ann Wintour. Their fête—a street fair, Chan fashion show, and dinner—was dedicate to the proposition that the nineties will b about the death of class distinctions. Nic thought. And even if it proves optimistic it will still have had its moment as the *idé fixe* of fashion.

FOR EVERY GENERATION THERE'S A GAP say the new ads for the ubiquitous clothin chain. But ironically, the Gap's success actually reflects a gap's closing. Look aroun Southampton or the South Street Seapor on one of these early-autumn Saturdays Everybody—probably even the St. Regis Scaasisauruses—shops the Gap, or looks like he or she does. And it isn't just the lifestyle lords of the Newhouse empire who have caught on to this creeping Gapification of America. Now even the very people the Gap rebels against—fashion designers—are jumping onto the Gap-wagon.

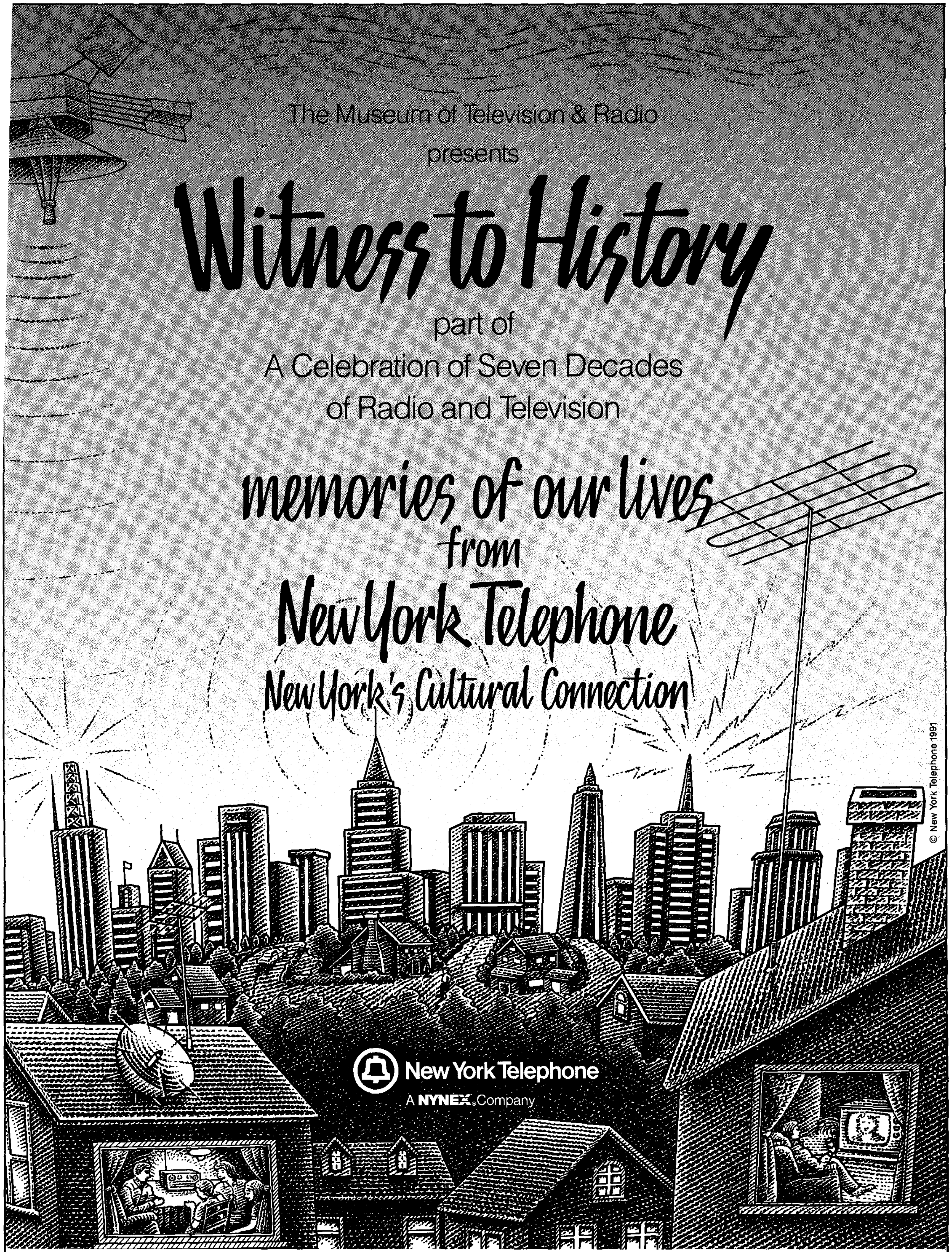
The Gap—with its restyled street basics—rose to prominence as the cachet of designer collections fell. That designer prices were rising at the same time ham-

Calvin Klein Sport.

DKNY.

Kors.

Photographs: top, Robin Holland; bottom, Corina Lecca (3).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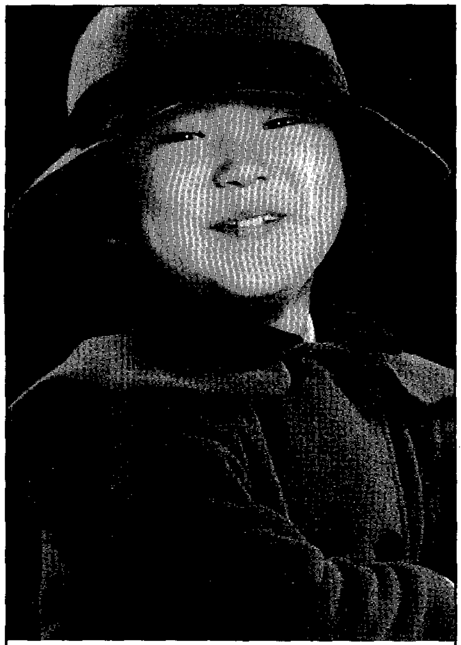
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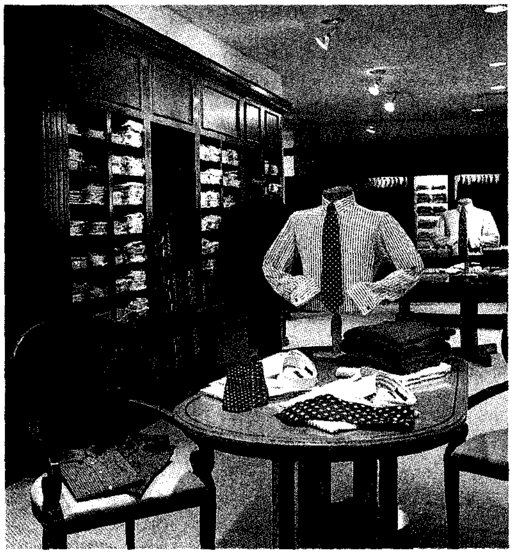
mered another nail into the coffin of fashion's kings and queens. “Everyone's killing off [the] designer [category],” says Kal Ruttenstein, the Bloomingdale's style czar. “I don't think that's the case at all.”

Like most retailers whose stores have a big stake in the survival of labels they've relentlessly promoted, Ruttenstein thinks expensive clothes will return with a healthy economy. Meanwhile, designers are hedging their bets with moderately priced lines that keep them connected, however tenuously, to reality.

Donna Karan's DKNY set the new tone. Like the Gap, Karan served up basics, but with a twist of high style. Her collection for spring 1992, shown last month, was insouciant and appealing. DKNY's one-stop shopping offers something for everyone.

Calvin Klein's appeal, on the other hand, is as simple as the denim hot pants, mesh T-shirts, and biker jackets he showed at Calvin Klein Sport. Klein has snapped his Sport line into focus by returning to his forte. No designer does sex better.

Of all the low-priced lines shown in recent weeks, the most fun was Michael Kors's. The designer himself provided narration. “Don't ask me prices. . . . I don't know. . . reasonable. . . . Every group can be work clothes or casual clothes, depending on how you wear it. . . . And if you're at the beach and you want—spur of the moment—to show you can do anything with terrycloth? The white terry wedding gown! Throw it in the washing machine and wear it again the next day.”


Inside the new Sulka store.

SPRUCED-UP SULKA

LIKE CHANEL, HERMÈS, AND GUCCI BEFORE it, 96-year-old Sulka, another once-moldering classic, has gotten a face-lift. Last week, the new Sulka, which previewed in Beverly Hills, was unveiled in a renovated space on Park Avenue and 55th Street. Loaded with retooled merchandise, Biedermeier furnishings, burled-elm-look shopping bags, state-of-the-art service, and a witty new advertising campaign, Sulka has its sights set on big game—the city's best-paid, best-dressed men.

As it happens, Amos Sulka, a Pennsylvania clothing salesman, and Leon Wormser, a French shirt-cutter, began their business here in 1895 catering to butlers and p licemen. By 1911, the two had prosper enough to open a branch in Paris. Ov the years, patrons have ranged from Jol Jacob Astor to Al Capone to John Kennedy.

In 1975, Irving Mitchell Felt bougl Sulka. In the early eighties, he sold to S Syms, better known for his discount emp riums. Branches opened and closed, an Sulka floundered until 1989, when Luxc the luxury-products company that contro Cartier and Piaget and owns stock inYv Saint Laurent, bought it and brought i Neal Fox. Trained at Brooks Brothers, Fo came of age as an executive at Neimar Marcus and went on to run the Raleigh and Garfinckel's department-store chains.

Fox decided to turn Sulka into a coutur house for men, providing everything “fror underwear out. The idea is to d “big, big business,” just lik Hermès or Loui Vuitton. “Sulk was mired in th past,” Fox says “I wanted t make it timeles again.”

Retaining what was good about the old Sulka—its custom manufacturing, much done by hand; its shirts, ties (“the best in the world,” Fox boasts), and furnishings like Capone's favorite silk robes; and its international image—the company is adding tailored clothes, sportswear, personal shopping, on-site laundry service ($7 per shirt, returned in a package like new), and computerized wardrobe consulting. Fox's ideal customer “has been through Boss and Armani,” he says. “He's the well-dressed guy sitting in first class, and you can't guess what nationality he is. I'm trying to give that guy a home.”

Fox offers up one of his new ads, a headless torso in luxurious Sulka styles, paired with headlines like FOR THE MAN WHO KNOWS THAT BULGARI ISN'T NEXT TO HUNGARY and FOR THE MAN WHO KNOWS THE RITZ IS NOT THE CRACKER.

He's a man who'll pay $1,450 for a fuzzy alpaca bench warmer, $2,150 for a cashmere jacket. The price tag on a buttery black napa-leather blouson jacket is well hidden. If you need to find it to decide, don't bother. If you have to ask about quality, you don't understand. “You can't see our whistles and bells,” Fox says quietly. “But you'll know it's from here if you have it on.” ■

Photograph by Andrew Garn.

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On Madison Avenue/Bernice Kanner

BBDO—UH-HUH!

JUST FOR THE FEEL OF IT: *(Left to right) "The right one, baby," carpet consciousness, and let's boogie.*

RED-HOT AT 100

IT WAS 12:05 ON A SOGGY MONDAY, AND Phil Dusenberry was antsy. Frito-Lay chairman Roger Enrico had promised to let him know by noon whether BBDO had won the Ruffles account. The 55-year-old agency chairman had been on a winning streak, and if BBDO didn't land the potato-chip account, it would go to the only other contender—BBDO's sister agency, DDB-Needham. Finally, at two-thirty, the phone rang.

"You guys carved out a great direction and got it," Enrico told Dusenberry. "We're ready to go. And, oh, by the way, we're throwing in Lay's Potato Chips." The $10-million win suddenly mushroomed to an estimated $35 million.

With $220 million of new business won during the past year, Leo Burnett of Chicago is regarded as the nation's most successful agency. But BBDO, which celebrates its hundredth birthday this month, is also doing quite well, thank you. While the ad business as a whole has grown just 2 percent this year, BBDO is up more than 6 percent—35 percent cumulatively since 1988. And while most other agencies have cut staff, BBDO's corporate headquarters in New York has added 14 employees (for a total of 720) to service its more than $100 million in new business. BBDO New York currently bills around $825 million, fueled by budget increases from 13 of its 21 clients. In May, it landed Frito-Lay's Sunchips for $30 million; in July, CNBC for $13 million; in August, Tambrands for $25 million.

"We've been asked to dance more this year than ever before," says Dusenberry, a cabdriver's son from New York who cowrote the screenplay for *The Natural* and wrote some of the ads for Ronald Reagan's 1984 re-election campaign. "We've even had to turn away exciting prospects such as Club Med and Reebok." (BBDO's magic didn't captivate everyone: Bayer and *TV Guide* chose other agencies.)

Creativity is BBDO's strength. The agency has won more than 200 major creative awards in the past three years, including twice as many at Cannes this past June as its closest rival. "Our advertising doesn't have a look, but it has a feel," says Dusenberry. "It evokes a head-and-heart response, an 'I get it and I like it' reaction."

The most dramatic current example of the BBDO "feel" is the agency's campaign for Pepsi. It evolved from a one-spot taste test (where the cans are switched) featuring blind singer-pianist Ray Charles into something radically different. Charles's crooning, "You got the right one, baby, uh-huh," has become Diet Pepsi's—and the world's—latest catchphrase.

For Diet Pepsi's caloric counterpart, BBDO has developed a generational appeal. In one spot, truckers accidentally deliver Pepsi to a retirement home, prompting the oldsters to boogie, while Coke goes to a frat house where the students dozily play bingo. In another spot, rapper M. C. Hammer drinks Coke and languidly sings "Feelings" but then is re-energized by Pepsi and swings into a rap song.

Enrico, who was a Pepsi marketing executive before becoming chairman of Pepsi's Frito-Lay, says there's nothing BBDO "won't do to create great ads." He says it's not unusual to find Dusenberry in an editing room at 1 A.M. and that the agency is quick and responsive. "Four days after New Coke came out, we had great rebuttal ads," he says. BBDO advertising "talks with consumers, not at them," says Enrico. Their craftsmen, he says, are "the masters."

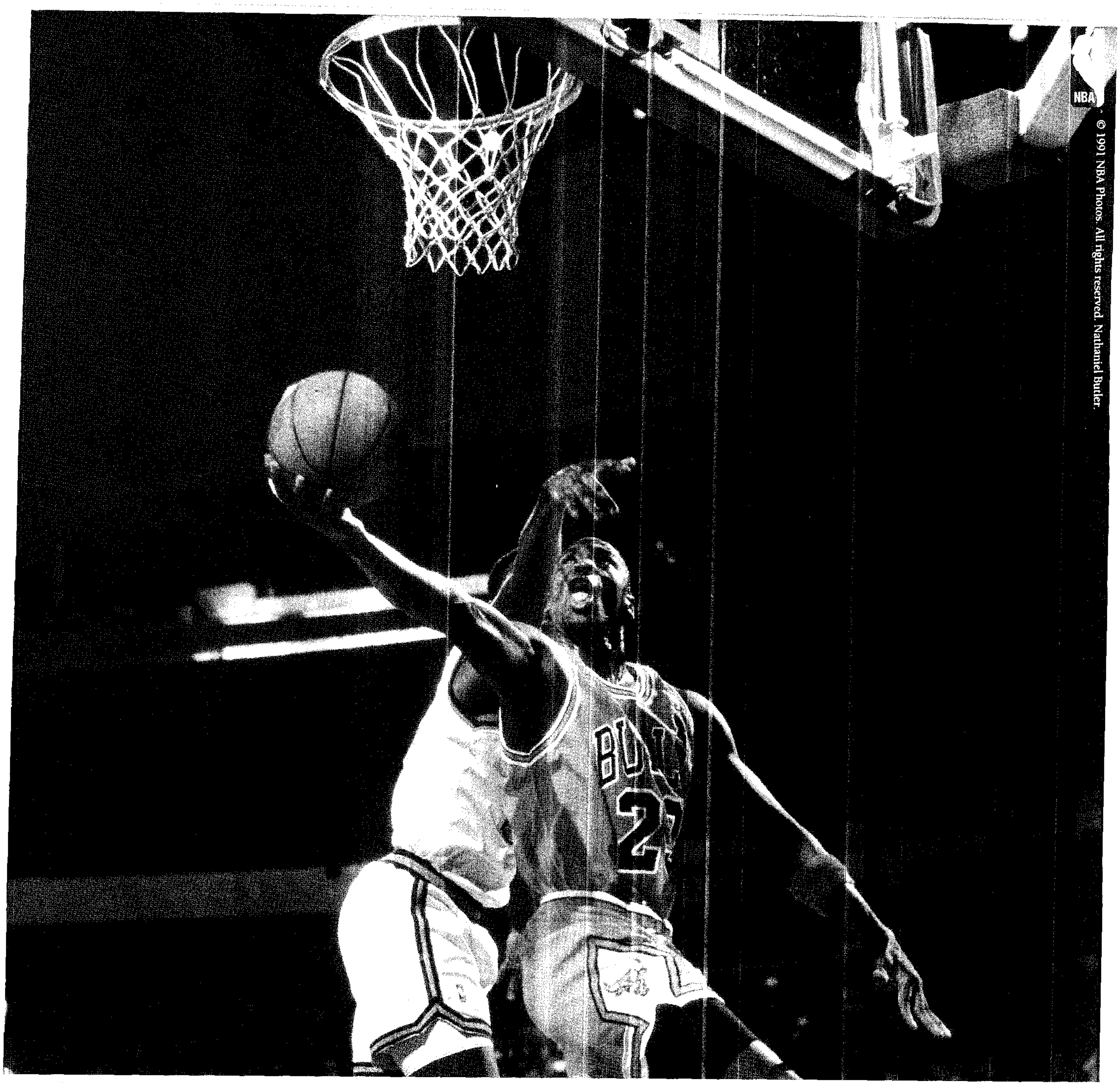
The "masters" have helped many clients master their categories. BBDO helped make Federal Express a serious international carrier—and tops in overnight shipping. Thanks to the agency, Mrs. Paul's is the most popular frozen seafood; HBO, the pay-TV leader; Caress, one of America's favorite soaps; Armstrong, America's most popular flooring; and Häagen-Dazs's frozen yogurt, introduced by a BBDO campaign, the company's most successful new product.

BBDO masterminded Visa's ascension with the "It's everywhere you want to be" campaign. By prodding Visa to go "aspirational" and to go head to head with American Express, BBDO helped "distinguish us from MasterCard, to carve out a unique niche for us; while our rivals suffered, Visa's share grew," says Jan Soderstrom, senior vice-president of marketing at Visa.

BBDO raised consumers' carpet consciousness—and DuPont Stainmaster's brand awareness—with a toddler piloting his fully loaded airplane-shaped kiddie dish to a crash landing. The Stainmaster carpet, of course, withstands the accident. (DuPont, a client since 1929, was initially so wary of BBDO's whimsical ads that it alternated them with deadpan informative product demonstrations, but these made no impressions in recall tests.)

Another longtime client, General Electric—which came to the agency in 1920—credits the agency with bringing a human element to GE's image. "Instead of telling people to buy our fans, BBDO talked about a company with a persona and certain set of values," says Richard Costello, manager of corporate marketing communications at GE. The agency, which urged the company to call itself GE—"The initials of a friend"—also invented "Progress is our most important product" and, in 1979, "We bring good things to life." "That versatile, memorable campaign made a $60-billion company warm and friendly," says Costello. He added that BBDO can be "slow, stubborn, and expensive, but

Photographs by Donal Holway.



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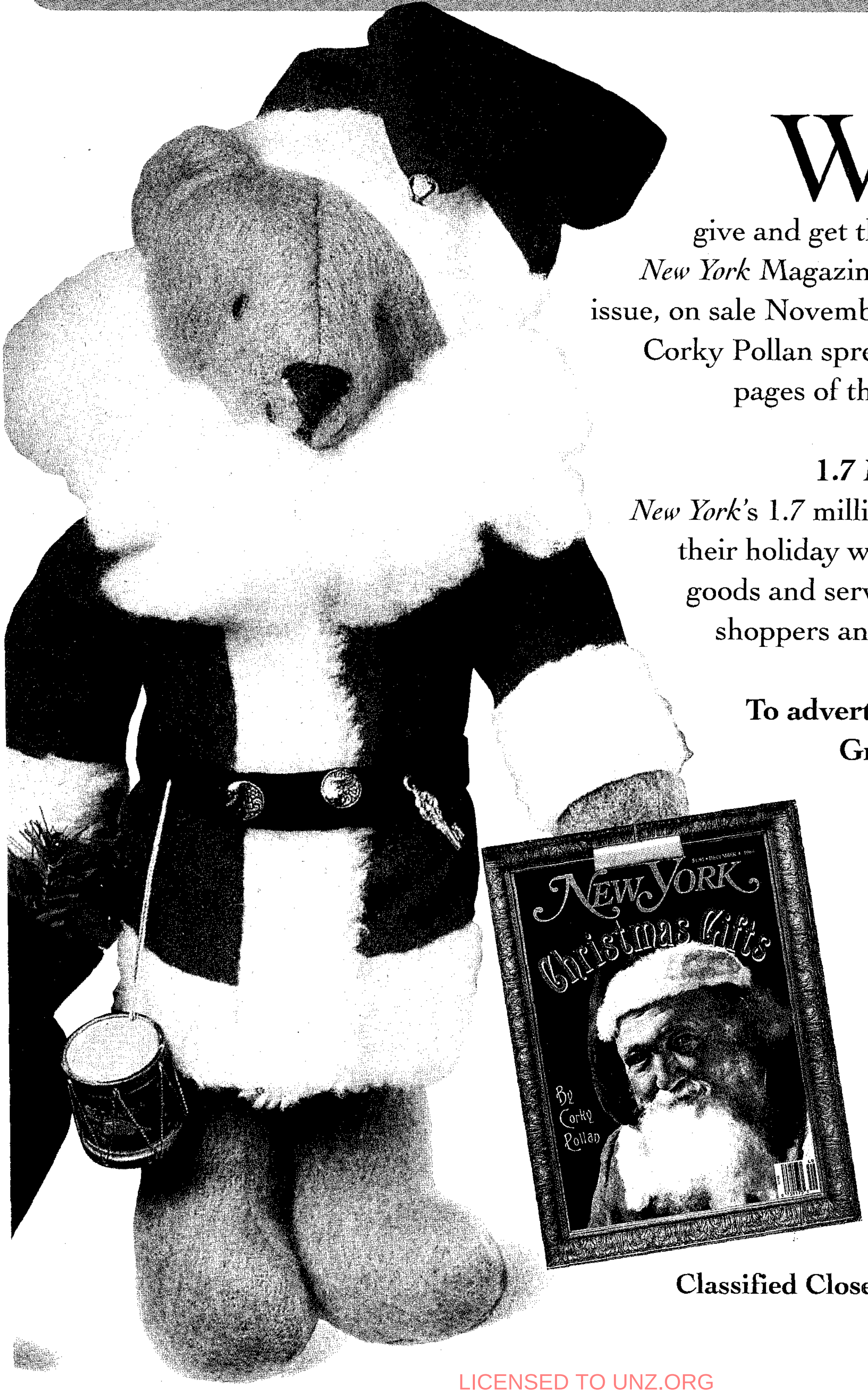
CHRISTMAS GIFT

SPECIAL ISSUE



What are the "Best Bets" t give and get this Christmas? Find out i *New York* Magazine's Christmas Gifts speci issue, on sale November 25th. "Best Bets" edit Corky Pollan spreads the goodies across th pages of this holiday-spirited editio

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ey've taught me you often get what you y for."

Gillette thinks it got its money's worth. DO devised a very successful global mpaign—"Gillette: The best a man can t"—for the razor company. Bruce Clev- ly, vice-president of business manage- ent for Gillette, says the campaign "cre- ed an emotional connection with our stomer that goes beyond the logic of the aver's performance." BBDO helped or- estrate the introduction of Sensor, hich Cleverly called "the most success- l new-product launch in the history of aving."

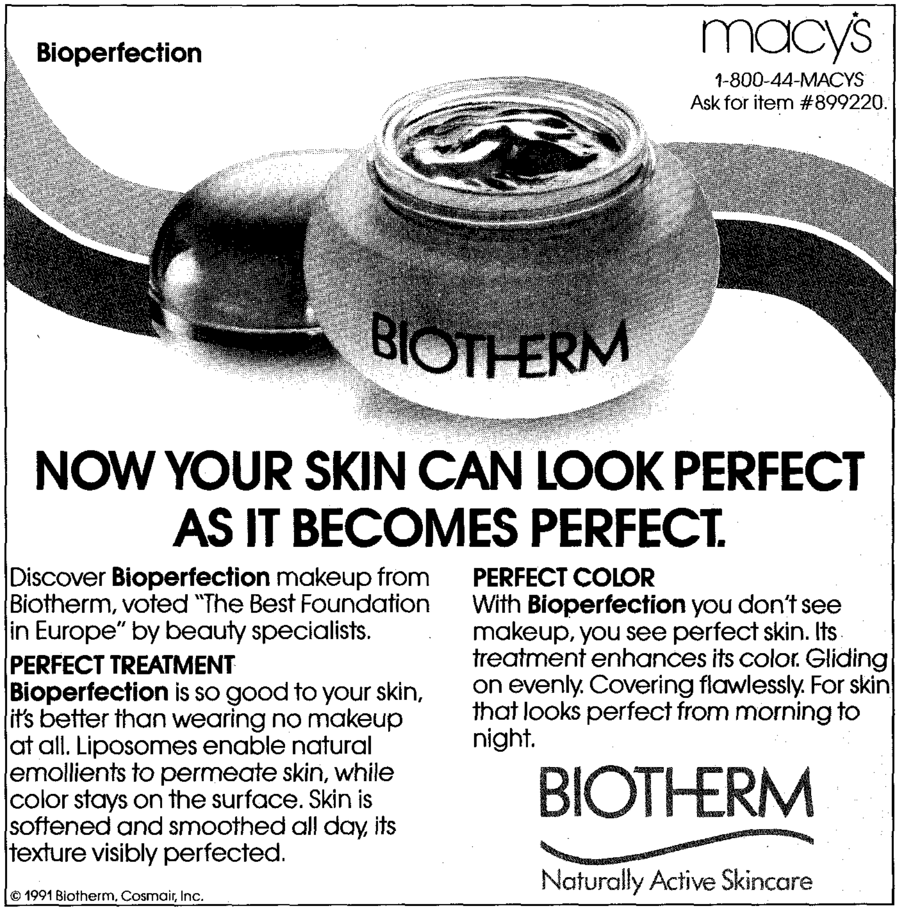
BBDO was begun in 1891 when eorge Batten, a minister's son, opened e first ad agency that actually wrote ads ther than just selling space. Three onths later, his first client, Macbeth amp Chimney, signed on. Hammermill aper, the oldest client still with the agen- y, joined in 1912. In 1928, Batten erged with another agency, Barton, urstine & Osborn—a name Jack Benny kened to the sound of a trunk falling ownstairs.

After a century of business, the agen- y's contributions to the American idiom re substantial. You may credit DuPont ith creating "Better things for better iving . . . through chemistry," but it as BBDO that invented the phrase. It as BBDO that asked, "Which twin has he Toni?" and proclaimed that Schae- er was "the one beer to have when you're aving more than one." While it may ave been ungrammatical, "Us Tarey- on smokers would rather fight than witch" nonetheless became part of the anguage.

One of the founders of BBDO, Bruce arton, a onetime congressman, suppos- dly named General Motors; Alex Osborn nvented the concept of brainstorming; nd Roy Durstine played an important ole in the early days of radio. Durstine devised radio's "Atwater Kent Hour" and igned Jack Benny, Groucho Marx, Bing Crosby, George Burns, and Gracie Allen, all of whom read ads as well. BBDO also produced some TV classics, including DuPont's *Cavalcade of America, The Armstrong Circle Theater, The U.S. Steel Hour, The Lucky Strike Hit Parade,* and *GE Theater*. For the last show, it hired Ronald Reagan as host in 1954.

BBDO ads introduced cellophane, nylon, and Teflon (all for DuPont), and the agency created the first pop-up print ads, for Honeywell. On the research front, it pioneered techniques that use photos to measure consumer perceptions of a brand and consumer feelings about advertising.

"Great advertising doesn't happen overnight," says BBDO Worldwide chairman Allen Rosenshine. "It happens over time." And indeed, BBDO at its centennial is having the time of its life. ■



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The Bottom Line/Christopher Byron

THE TAX CURE

WHAT DINKINS COULD DO

TAX POLICY IS NOT A SUBJECT THAT BRINGS New Yorkers flocking. But there are few things more important to the future of this city than to get its tax structure back in line with those of other large cities around the country.

As luck would have it, misguided recent tax initiatives in New Jersey and Connecticut now offer David Dinkins a perfect setup to begin turning around the notion that New York is trying to tax itself to death. What the mayor needs to do is show a little guts, stand up to the city's unions, and say out loud what his aides already seem to be starting to acknowledge: that at least one part of his tax package of earlier this year should be taken out and shot at dawn.

Sources in both the mayor's office and that of Deputy Mayor Norman Steisel tell me a decision has been reached to review the mayor's proposal to keep future city budgets in balance, in the main, by raising property taxes by more than $1.5 billion, beginning in 1993. Eventually, the proposal may be scaled back or even scrapped.

This scheme first drew fire last winter, when real-estate men noticed it as little more than a footnote to the fiscal 1992 budget that was set to go into effect in July ("The Bottom Line: Wrong-Way Dinkins," May 20). Understandably enough, the real-estate lobby freaked out, for the gargantuan levy would have come on top of $346 million in new property-tax increases that were already set to go into effect for fiscal 1992.

By one estimate, there are some 60 million square feet of office space already vacant in the city, and there's no hint that the economy is doing anything but continuing to decline. So the mayor's apparent decision to begin backing off from future property-tax increases offers the first real evidence that Dinkins actually understands what the economic crisis in this town is all about: The more the government raises taxes—be it at the federal, state, or local level—the more difficult it is to maintain economic growth. In fact, when you raise taxes in a contracting economy, all you do is accelerate the decline.

Dinkins's property-tax idea was really little more than a labor-placating ruse in the first place—since it never seemed credible that the projected revenues from the levy would exceed, or even match, the loss from other revenue sources like sales taxes and the city income tax as the economy continued to shrink.

In effect, the whole program amounted to a ploy to produce the illusion of balanced budgets in future budget years without spelling out exactly where and how to cut expenditures in the meantime.

In spite of all the recent talk about shifting the city's share of Medicaid funding to the state, the only lasting way to trim the city's budget is to cut the size of its public-sector work force—the one thing Dinkins simply has not wanted to acknowledge publicly. Thus, the proposed big new property-tax levy was his way of dodging the issue—but to what end? Not only is the scheme apparently now in the process of being abandoned but along the way it has opened the door to sniping from critics like City Comptroller Elizabeth Holtzman, who has repeatedly warned that the plan could wind up costing the city 154,000 jobs as well as freezing the economy into a state of permanent contraction.

Unfortunately, the only glimpse the ou side world has so far gotten of Dinkins backpedaling has come from wh amounted to a throwaway line in a spee by Steisel to angry labor leaders in Atla tic City two weeks ago. In it, he told th union men that the city's economy is s weak that the administration may no simply have no choice but to forgo pla for property-tax increases.

This may have been a public-relation mistake, for by sneaking the news out th his property-tax plans are dying if n dead, the mayor missed an importa opportunity.

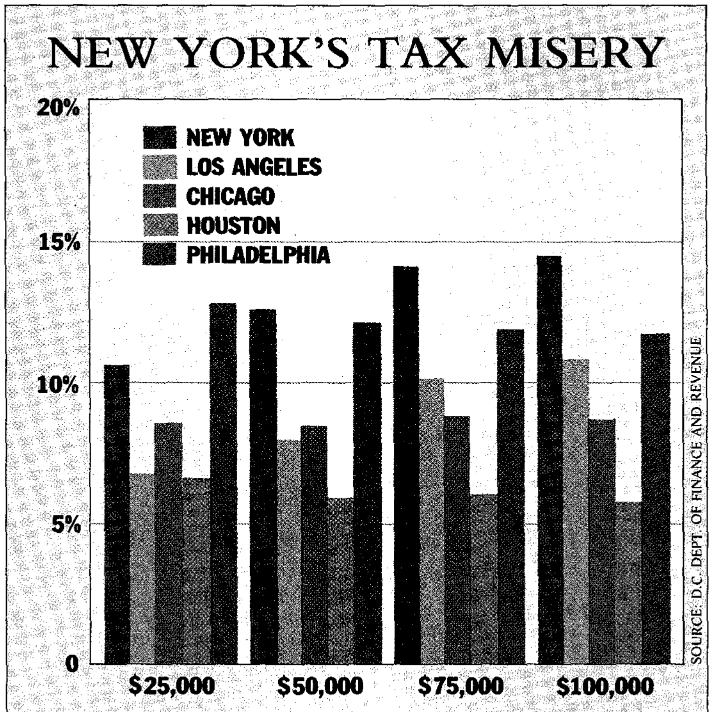
No serious economist dis putes that further tax in creases would simply acceler ate the flight of business an the middle class from Ne York.

In the remaining months o 1991, some 20,000 more job will be lost to the local econo my as earlier announced out of-town relocations of variou departments in certain corpo rations take effect. They include partial operations o W. R. Grace, Metropolitan Life, Hearst Corporation, and Salomon Brothers.

Over the years, neighboring states like Connecticut and New Jersey have reaped the harvest. Yet those two states have lately raised their own state taxes sharply, and if Dinkins were to begin boldly spreading the word that New York is getting off the tax-hike bandwagon, the whole perspective on New York could begin to change—particularly in the business community.

"As part of the 1975 bailout, the city pledged not to raise real-estate taxes for the next four years," said former Board of Education president Robert Wagner last week. "And that agreement played a key role in giving the business community the encouragement to begin investing again. Without that compact, I doubt that we would have had a recovery at all."

The same compact can and should be struck again. As the table on this page makes clear, taxation in New York City has reached plaguelike proportions, with New Yorkers shouldering a vastly heavier state-and-city tax burden than that borne by the residents of any other large city



SOURCE: D.C. DEPT. OF FINANCE AND REVENUE

At almost every income level, the city-and-state tax burden for a family of four is much steeper in New York than in the U.S.'s other largest cities.

the United States except Philadelphia.

Yet it is getting a bit tiresome to keep earing New York's leaders tell the city's esidents that their taxes are higher be- ause their problems are uniquely horrif- . New York City's problems are indeed evere, but are they worse than those of, ay, Detroit, where taxes are lower for all amilies except those earning less than 25,000 yearly? Are they worse than Bal- imore's or Cleveland's or Washington's r St. Louis's? Even Philadelphia has gen- rally lower taxes for its residents than loes the city of New York.

New York City's combined state-and- ocal-tax burden is out of line with the urden in comparably troubled cities else- where because politicians both in the city nd in Albany permitted public-sector expenditures to race out of control during nearly the whole of the past decade.

According to data supplied by William Duncombe, co-author of a new book on New York's finances, *Economic Growth & Fiscal Planning,* New York State in 1979 ranked twelfth in the nation regarding combined state and local public-sector employees on the payroll. Yet on a per capita basis, New York State today has more such employees on its payroll than any other state except Wyoming and Alaska. Meanwhile, calculations by the Citizens' Budget Commission show combined city and state deficits growing to a mountainous $29 billion by mid-decade.

Nonetheless, many politicians still seem to be having trouble ridding themselves of the spend-and-spend mind-set. Take Governor Mario Cuomo, who two weeks ago proposed to rescue the city from its woes with a multi-billion-dollar capital-spending program that includes a business-and-technology library, a new subway, and an elevated monorail above the Van Wyck Expressway to Kennedy airport.

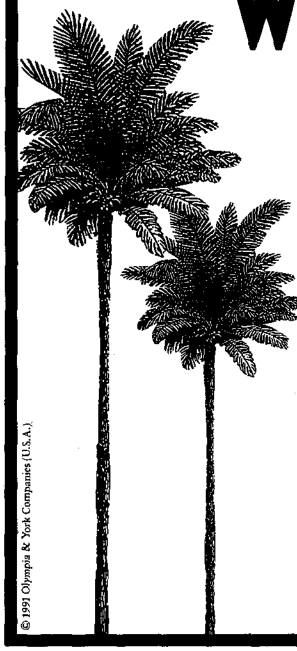
Projects like that can be counted on to stir the imagination. But they seem astonishingly inappropriate for a city that can't afford to maintain the bridges, subways, and libraries it already has.

"It was a great speech," acknowledged Richard Ravitch, who ran a nobly doomed campaign for mayor two years ago. "What was missing was a realistic plan for how to pay for it."

In a larger sense, "Who pays?" is the question that has been missing from New York's public-policy debate for more than a decade. Now the issue can no longer be avoided, particularly in light of the administration's belated recognition that not even alp-size new property-tax levies—the only tax that still remains basically under local control to raise—can get the city out of its bind.

All considered, wouldn't it make sense if the mayor of New York were to try making a virtue of necessity by announcing that tax hikes in this town were no longer an option—for anyone? ▬

This is the end of Manhattan as we know it.



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FAST TRACK

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BRIEF LIVES

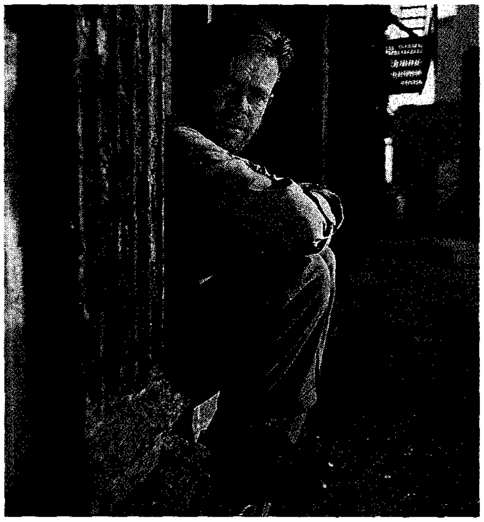
Macy's Day

IN THE MIDDLE OF *Homicide,* David Mamet's tense new movie about confused loyalties, a detective played by Joe Mantegna gets lost in an ethical fog. His partner, played by William H. Macy, tries to help him focus. "We'll work it out," Macy says, each word quick and precise. "We'll play some cops and robbers, we'll bust this big criminal, we'll swagger around. Then we'll garner some of them kudos and all that they got."

The punchy, funny lines are pure Mamet, but the delivery—deadly serious except for the one eyebrow slightly raised in bemusement that's critical to the joke—is pure Macy. And when *Homicide* opens this week, the impish 41-year-old actor is going to have to start ducking them kudos.

Born the son of an insurance agent in western Maryland, Macy found his calling in his high-school senior-class play, as Mordred in *Camelot.* He found his preacher, Mamet, the next year at Goddard College. "Dave said, 'I ain't no acting *teacher,*' " Macy remembers. " 'I'm a man of the theater. If you want to be men and women of the theater, you're in the right place.' " Well, Macy admits, the play wasn't the *only* thing: "Theater was where you met women."

Macy, Mamet, and a whole driven crew spent the seventies creating a legendary theater community in Chicago. Though his pal Joey Mantegna is prettier and more famous, Macy may be the ideal Mamet actor: working-man handsome, street smart, and nimble of tongue.



Killing in Homicide: *William H. Macy.*

Macy's kept busy, co-writing an episode of *thirtysomething,* directing *Boys' Life* at Lincoln Center, playing the Devil in Mamet's *Oh, Hell,* changing his billing from W. H. to William H. He's full of energy (he answers the phone, "Macy here! Excellent!") and ribald aphorisms (to be prepared is to "have your s--- stuffed in one sock"), but refreshingly empty of attitude. You almost don't mind that he's so talented *and* that he got the girl—his "sweetheart" is actress Felicity Huffman. "I'm a lucky Palooka," Macy says. Mamet couldn't have written the line any better. C.S.

LAW AND ORDER

GUTS COURSE

BY NINE O'CLOCK ON FRIDAY night, most college students are kicking back after a tough week of classes. But tonight, six NYU students are heading for Washington Square Park armed with walkie-talkies and flashlights. Their mission: to deter crime *and* to earn a course credit as part of NYU's Watch Team.

An offshoot of Police Commissioner Lee Brown's vaunted "community policing" program, the Watch Team has been on the lookout since early September. Students patrol the park in groups of four or more and regularly check in by radio with a police officer and the NYU security office. The team is instructed never to confront anyone directly.

Even though the kiddie cops are easily identifiable in their bright-white Windbreakers, some criminals have made their job easy. One night, a man approached the team and offered to sell them some "smoke." They notified a nearby cop, who arrested the hapless marijuana dealer. Another sharp-eyed Watch Team helped police catch a car thief within minutes of the crime.

NYU became the first city college to offer gumshoe credits after Allan Hoehl, the deputy chief of patrol for southern Manhattan, proposed the idea. Besides patrolling for two hours a week on Wednesday, Thursday, or Friday night, the 23 Watch Team members must write a term paper and attend weekly seminars.

The NYPD is making arrangements for the team to tour police headquarters and the local precinct. They'll see fingerprints being matched in a crime lab, mug shots being taken, and trials in criminal court. Says Evan McNeeley, a junior, "I'm psyched to go to the morgue."

ELIZABETH JOHNSON

Photograph by Brian Coats. Illustration by Tom Sully.

THE ART OF THE CAKE

"THIS IS WEIRD," COLETTE Peters mutters. "But I'll tell you anyway."

She pulls out a olling pin.

"Two psychiatrists get narried. The wife has a irthday."

She flattens some dough.

"So the guy calls me. Says ie wants a little something in he shape of a . . . *brain.*"

She pours on the flour.

"That part I could deal vith. I just got a 3D model ind baked the thing to cale."

Now she's pounding the dough, cordially.

"But this wasn't your typical brain. No. He wanted to surprise her. When she cut the thing, it had to *ooze.*"

Out come tiny, scary tools. Like a dentist's.

"So I thought, What oozes?"

She waits.

"Raspberry jam! That's what I used. I filled the whole thing with raspberry jam. It was so incredibly gross."

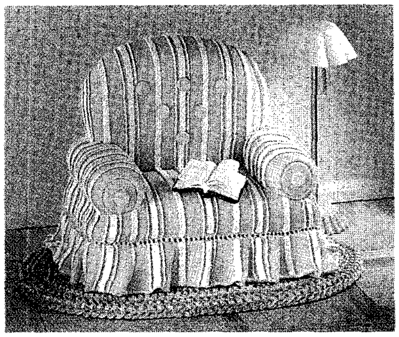
Peters skipped the party. But twinkling, she says, "They tell me it worked."

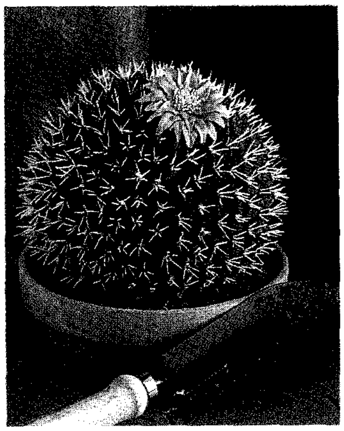
THERE'S BLOOD IN HER cake, and cake in her blood. For Colette Peters is the Dr. Moreau of dessert.

Today, she relives her most poignant creations. The monkey cake, the fish cake, the cactus cake with chewable dirt, her entire furniture period.

While she talks, she works. Her fingers flit over gum paste and icing: a work in progress. By tomorrow, it must be a wedding cake—and feed 250. For Peters, it's rather mainstream. She won't need the power drill, X-Acto knife, or edible paint.

"Just your standard cake," she says brightly. "With a zillion flowers and frilly things."





Baker bizarre Colette Peters in her Brooklyn kitchen; the Dessert Cactus cake; the Easy Chair cake.

Peters, 40, is the archetypal neighborhood baker. She's jolly. Overwhelmingly happy, in fact. And let's get this straight: She will *not* do genitalia.

"Such a waste," she snorts.

But she's game for anything else. Just look at *Colette's Cakes,* out this week from Little, Brown ($24.95). Here are pages and pages of troubling confections, arranged with the utmost precision and fanfare.

"I'm not sure what kind of book this is," Colette confides. "I think I would have preferred a straight coffee-table job." But the editors insisted on recipes.

The result? A playhouse of sweet things, branded "easy," "intermediate," and "advanced." Others, such as the Grand Central and White House cakes, simply should not be tried at home—and have been omitted in the interest of sanity.

The cover calls Colette a "reassuring teacher." And indeed, she does her best to help us through the Gothic-cathedral cake. By the time we've reached figure 10, we've sprayed icing over arches, and done something with buttercream and a tape measure.

"I came from a normal home," Peters says. "Very suburban." But when the other children in fifties Chicago were baking traditionalist Christmas cookies, Peters felt unfulfilled.

"It wasn't right for me," she says. "So I made vegetables and fruit and monsters."

Before long, she was breaking all sorts of baking taboos. "I made weird, spongy candies; batter in hippie colors," Peters adds. "Then I decided I wanted to be an artist."

So she went to the Rhode Island School of Design, where she baked and decorated a cake as her final project. After snagging a master's degree (in painting) from Pratt, she did the hungry-*artiste* thing, and won a design job at Tiffany's. But she abandoned it all to bake full-time.

Most of the cakes are for weddings; she can charge more than $3,000. But when the bride and groom are whooping it up, shoving fistfuls of slop into each other's mouths, Peters is off somewhere, grieving.

"That's *my cake* they're destroying," she says. "I can't bear to watch it." So she arrives early, sets the thing up, and leaves.

"People want to know about the taste," she admits. She tells them she can't get too fancy with the insides, but they taste fine to *her.* And then she says something about every icing having a different personality.

Peters explores these personas in a rented baking space, not far from her Brooklyn home. She also holds forth in the laboratories of the Chocolate Gallery (34 West 22nd Street), where she teaches courses in advanced frosting and the mysteries of gum paste.

The cake that changed her life? An eight-foot number, in the shape of California. "It was corny, I guess," Peters says. "But it was for a friend named Callaghan, who was moving there. So I did like a play on words—*Cal*laghan, *Cal*ifornia."

She considers this.

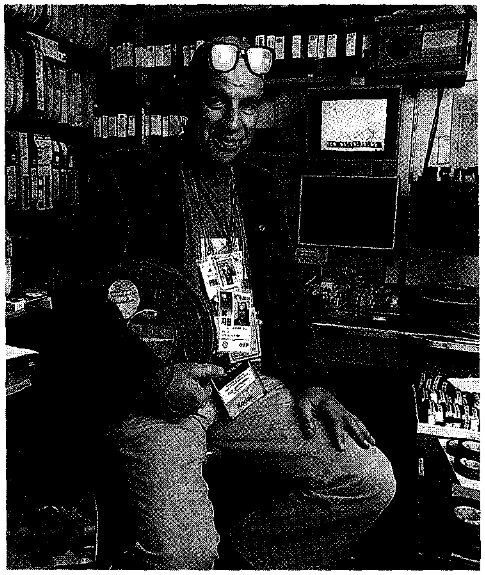
"My God," she decides. "I was nuts."

BOB ICKES

Photographs: top, Jodi Buren; bottom, from *Colette's Cakes,* Little, Brown.

THE SPORTING LIFE

This Bud's for View



More than the thrill of victory: Greenspan.

"I'M NOT PARTICULARLY interested in the jock people," says master sports filmmaker Bud Greenspan. "I'm more interested in the people who couldn't care less about sports. I would be doing the same thing if I were filming Pavarotti or Baryshnikov."

Greenspan's interest, as he likes to say, is storytelling, and the story that has consumed his life is the Olympics. Starting October 7 at 9 P.M., Greenspan's Emmy-winning historical series *The Olympiad* will be broadcast on ESPN. Since 1976, when *The Olympiad* was first shown as a ten-hour series on PBS, Greenspan has expanded it to 22 one-hour segments covering the Olympic tradition from Jim Thorpe and Jesse Owens through Mary Lou Retton and Carl Lewis. The ESPN series includes new footage of the Los Angeles and Seoul games.

Greenspan, 64, the son of a New York judge, grew up on Riverside Drive and began his career in sports at WHN radio. By 1951, at the age of 24, he had worked with Red Barber and Marty Glickman and was the station's sports director. Today, some still recognize his name from those early days on the Dodgers' pregame studio show.

But Greenspan is perhaps best known as the auteur of *16 Days of Glory*, the official film of the 1984 Los Angeles Olympics. Greenspan's masterpiece—heavy on emotion, pageantry, epic imagery, and classical music—has been shown in more than 80 countries, and tells a story without depending on blow-by-blow action or a heavy-handed narrative. "Sports does not have to be rah-rah, batting averages, bloopers, and all of that," he says. "You can have an intelligent approach to the romance, drama, and ideology."

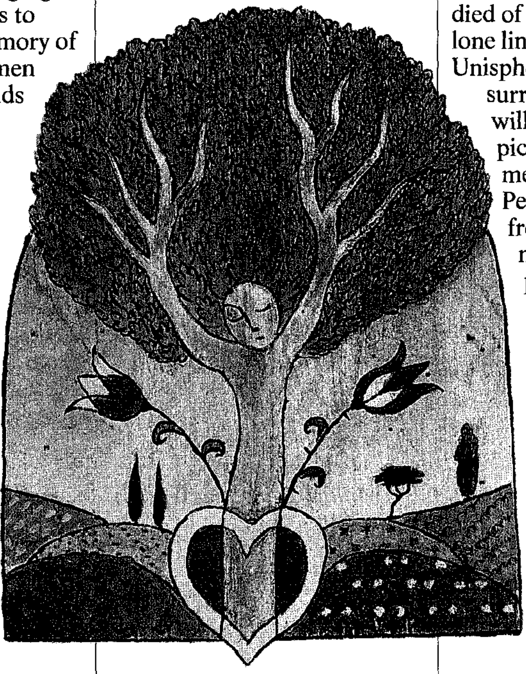
This directive, along with the belief that there is "victory in defeat," is what leads Greenspan to the individual stories and athletes that others ignore. More than an hour after the winner of the 1968 Olympic Marathon had crossed the finish line in Mexico City, Greenspan kept his cameras rolling and trained them on a Tanzanian runner named John Stephen Akhwari, who was the only competitor left to finish. In a five-minute piece, with virtually no narration, we see an athlete, staggering and in visible pain, pursue his goal. Akhwari enters the stadium well after dark to thunderous applause and Greenspan's triumphant music. Asked why he continued running, Akhwari explains, "My country did not send me 10,000 miles just to start the race, they sent me to finish the race."

The moment remains one of the most dramatic in all the quadrennials Greenspan has covered since 1948, and is also clearly a defining one. "The dumbest person in the world or the smartest person in the world—an army general or a hooker—has emotion," Greenspan says. "Just present it to them so they can feel. That's all we do." NICK DOLIN

DOING GOOD

TREE OF LIFE

FOUR YEARS AGO, JOE Mondello and Bruce Detrick deserted jobs as, respectively, a graphic designer and an actor; sold almost all of their belongings; and devoted themselves to creating gardens in memory of AIDS victims. The two men had lost too many friends and relatives to the disease to stick with what they call "ordinary life"—but they use the term without scorn. Both are self-effacing and awkward, a mix of Jimmy Stewart and Father Mulcahy.

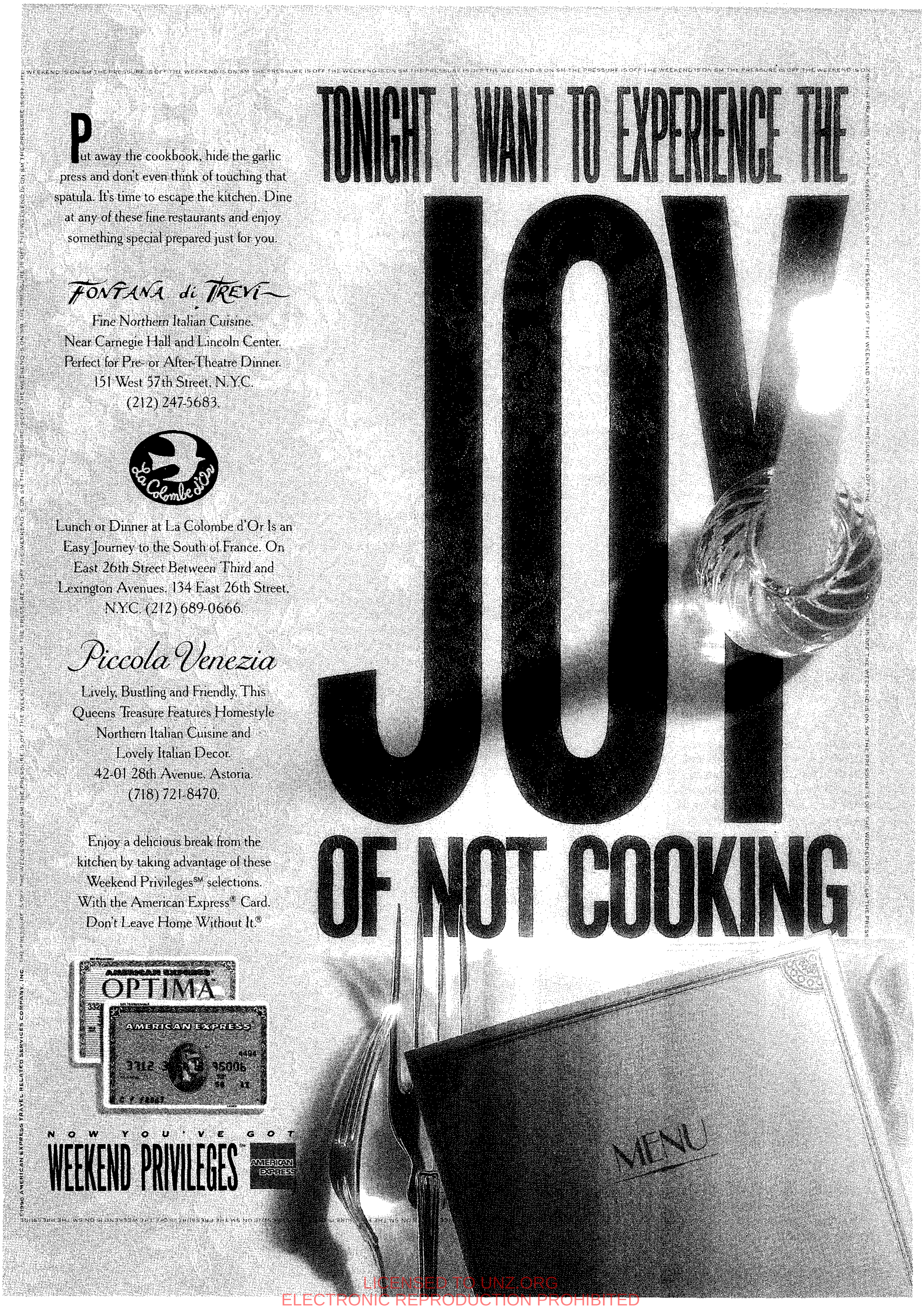


So far, the Tamarand Foundation, their endeavor's official name, has given three mural- and flower-filled play areas to hospices for children with AIDS; has set up a vegetable patch for HIV-positive Riker's Island prisoners; and is planning eight more botanical oases for AIDS facilities. ("Tamarand" refers to Tamara and Diane, Joe's infant niece and her mother, who died in 1987 of AIDS caught through a transfusion.) Green-thumbed friends provide volunteer labor, and funding comes from such sources as Paragon Cable and Con Ed.

Tamarand is also at work on six high-profile projects: Hope Groves, pockets of trees in city parks that commemorate those who've died of AIDS. The smallest is a lone linden near the Unisphere in Queens, fittingly surrounded by weeping willows. The most picturesque occupies a meadow in the Bronx's Pelham Bay Park, steps from 588 Norway maples and lindens planted decades ago in honor of soldiers killed in World War I.

There, on October 11, more than 100 mourners are expected to attend the planting of a red oak in memory of a Bronx AIDS-services worker. And there, an out-of-town participant may say to Detrick and Mondello, as one did last spring, "A piece of my heart will always live here in New York with that tree." EVE KAHN

Photograph by Robin Holland. Illustration by Stefano Vitale.



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TONIGHT I WANT TO EXPERIENCE THE JOY OF NOT COOKING

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HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

My Own Private Idaho: Weird it is, but also riveting—especially the performances of River Phoenix and Keanu Reeves. Director Gus Van Sant, whose earlier movie was the hallucinatory *Drugstore Cowboy,* is working in a road-movie tradition, but he mixes it up with strange modern twists.

Abigayle Tarsches

SCENES

If you believe those novels by Jackie Collins, *everything* worth happening in L.A. happens at Trumps on Melrose Avenue. Chef Michael Roberts, who's been there for nearly a dozen years, is cooking a coulibiac of salmon and whitefish, boudin and turnip gratin, and a lot more on October 9, as part of the Great Regional Chefs series. At the James Beard House. Tickets are $90. Call 675-4984.

TELEVISION

Brooklyn Bridge: As John Leonard wrote, it's about "being Jewish and American back in 1956, when there were candy stores and egg creams and Marilyn Monroe was married to Arthur Miller." (Fridays; 8:30 P.M.; CBS.)

RECORDINGS

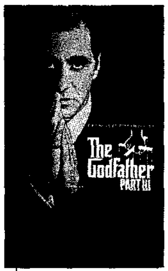
***Storyville,* Robbie Robertson (Geffen): A rich, seductive rock-and-roll fable of love, betrayal, and New Orleans's bordello district, told with funky French Quarter horns, crystalline electric guitar, and the ex–Band leader's haunting voice.**

Billie Holiday—The Legacy, 1933–1958 (Columbia Records): If you don't have a CD, buy one, if only for this unbelievable three-disc collection of 70 heartbreaking Holiday tunes.

BILLIE HOLIDAY
THE LEGACY
COLUMBIA JAZZ MASTERPIECES

VIDEOS

Truth or Dare ($92.95): As concert films go, this is a lot better than most: The behind-the-scenes stuff is great. At more than two hours, this homage is *too* long, but Madonna's fun, dishy, vulgar—the usual.



***The Godfather III* ($92.49): Coppola should have stopped while he was ahead.**

MUSIC

La Fanciulla del West: Puccini's horse opera had its world premiere at the Met with Caruso and Emmy Destinn (Toscanini conducting) in 1910. Placido Domingo, Sherrill Milnes, and Barbara Daniels star in the company's new production. Giancarlo del Monaco, son of the tenor Mario, directs. At the Metropolitan on October 10.

"Music & Remembrance": Barbara Cook, Cynthia Gregory, Itzhak Perlman, and Leontyne Price are a few of the performers at Carnegie Hall's benefit concert on October 10.

BOOKS

COUNTRY KITCHENS

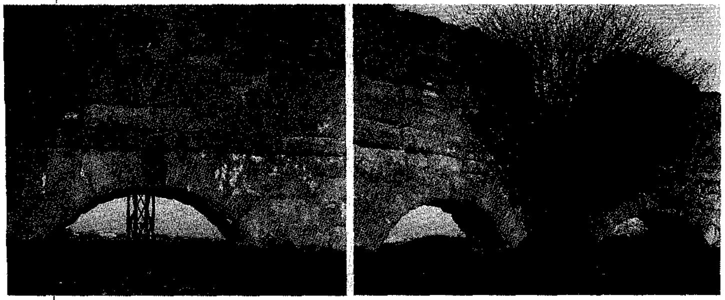
Country Kitchens, Jocasta Innes: These are the kitchens of your dreams, handsomely photographed by James Merrell. Take your pick: a terribly genteel little cottage somewhere in England, a chic French apartment, a sparse New England inn. (Rizzoli; $35.)

Harlot's Ghost: Mailer weighs in on the CIA at $30 and 1,310 pages. (Random House; $30.)

***Rabbit at Rest:* Some readers breathed a sigh of relief: At long last, no more Rabbit! For others, Updike's fourth and final volume about ex–basketball player Harry "Rabbit" Angstrom showed the author at his peak. Now in paperback. (Fawcett; $5.99.)**

THEATER

***Nick & Nora:* Can Joanna Gleason and Barry Bostwick pull off a musical of *The Thin Man*? Or did Myrna Loy and William Powell—and Asta—get it right the first time around? Now in previews at the Marriott Marquis.**

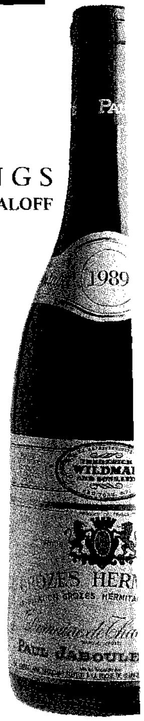


ART

Joel Sternfeld: These poetic color photographs document the crisis of the Roman *campagna*—modern buildings springing up right next to ancient architecture—and make a compelling plea for conservation. At Pace/MacGill through October 19.

TASTINGS

BY ALEXIS BESPALOFF



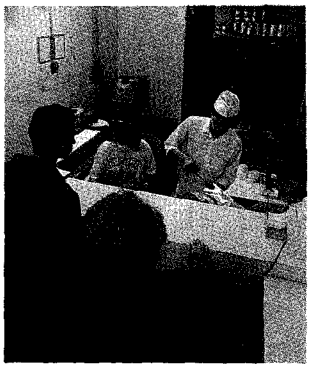
For fall, look out for California Syrahs like the 1988 Meridian and the 1989 Qupé ($16 each). From the Rhône, good examples of 1989 Crozes-Hermitage are Domaine de Vallouit ($11) and Paul Jaboulet Aîné's Thalabert ($18).

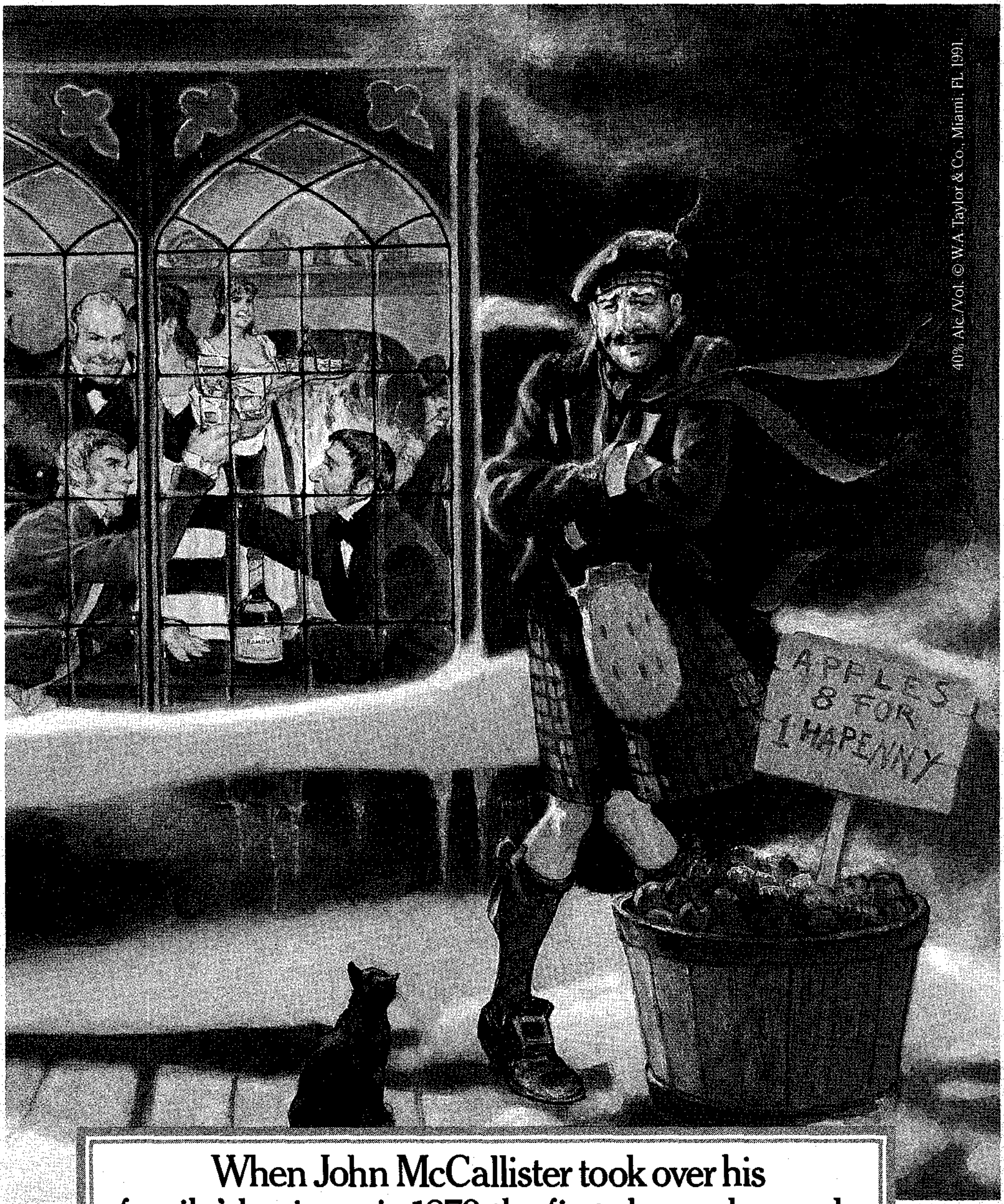
DANCE

"Paco Peña Flamenco Music & Dance Company": The great guitarist and dancers are at Town Hall on October 13.

ASK GAEL

What's new and tempting in fast food? Tortillas machine-made before your eyes, then stuffed with moist, flavorful chicken (and/or black bean, guacamole, chorizo, cheese) or layered into greasy and filling quesadillas. Fresco Tortilla Grill is charmless, but the food is worth the 99 cents to $4.89 if you're in the neighborhood. On Lexington between 23rd and 24th Streets.


Peter Freed



40% Alc./Vol. © W.A. Taylor & Co., Miami, FL 1991.

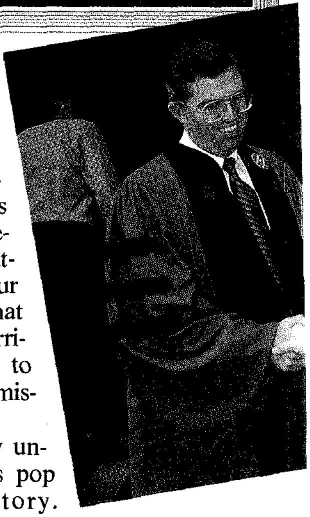
When John McCallister took over his family's business in 1870, the first change he made was to stop serving Drambuie to his clients. A year later, he was freelancing.

Unfortunately, John McCallister lacked his father's business acumen. And his appreciation for Drambuie. No wonder he wasn't a success. Drambuie. A base of 100% aged malt whiskies, uniquely flavored with herbs and wild heather honey. Scottish in origin, distinctive in taste, unchanged since 1745. **Drambuie. The stuff legends are made of.**

NEW YORK

CHURCH OF THE HEAVENLY UNREST

A UNITARIAN MINISTER'S INDISCREET AFFAIR LEAVES HIS UPPER EAST SIDE CONGREGATION BEWITCHED, BOTHERED, AND BEWILDERED → BY RUSTY UNGER



LAST VALENTINE'S DAY, THE 1,400 members of the Unitarian Church of All Souls on Manhattan's Upper East Side got a letter from their minister of thirteen years and his wife. "We are writing with sad news," the letter began. "After twenty years together, we have decided to end our marriage. Please know that we have searched our hearts long and hard. . . . If we did not both believe that this is the right course, however painful, for all of us, we would not embark on it."

"Everybody was heartsick," one wounded parishioner recalls. "But the letter asked for compassion, so everybody reached out their loving hearts and hands to both Amy and Forrest."

During a period when Americans were more interested in joining health clubs than churches, Frank Forrester Church IV, All Souls's senior minister, has been presiding over a prosperous, progressive congregation that has more than tripled in the past thirteen years. Preaching "deeds not creeds," the 43-year-old son of the late Idaho senator Frank Church gained national attention for mobilizing his audience into one of the most socially responsible ministries in the city. The church was one of the first to develop an AIDS task force, in 1985, and, among its many other activities, caters to the homeless, the elderly, and disadvantaged children.

John Buehrens, All Souls's associate minister, remembers someone saying, "Forrest was the mind and the soul of this place, but Amy was the heart." Amy Furth Church, the minister's fair, fine-featured wife and mother of Twig, thirteen, and Nina, ten, was the immensely popular head of All Souls's religious-education program when she co-signed the letter.

In retrospect, Furth isn't sure she would sign that letter if she had the chance to do it again. In the months of anguished discussion leading to the decision to divorce, Forrest Church neglected to mention to his wife a rather significant fact: He had fallen madly in love with another—married—parishioner. Furth was not to learn this news until shortly after her husband presented the letter for her signature. And it was a friend of the family who ended up having to tell her.

"After we sent the letter," Furth recalls, "we received all sorts of beautiful responses congratulating us on our openness. At that point, I felt terrible. I wanted to say, 'This is misplaced!' "

Quite a few unnerving letters pop up in this story. Probably the strangest is the one that Church wrote in 1991 to All Souls member Michael Luce, a managing director of Bear, Stearns and the father of two little boys. Luce's marriage to Carolyn Buck-Luce was in rocky shape. In his letter, Forrest Church offered Luce the benefit of his pastoral counseling. This spring, the congregation was stunned to learn that it was Carolyn Buck-Luce with whom Forrest Church had been having an affair for the past year. They now plan to marry.

PHOTOGRAPHED BY TONY SAVINO

FRANK FORRESTER CHURCH IV, THE SENIOR MINISTER OF THE UNITARIAN CHURCH OF ALL SOULS, PREACHES "DEEDS NOT CREEDS."

Scandal Unitarian-style, of course, pales in comparison with Jim and Tammy Bakker, Jimmy Swaggart, and other headline-grabbing Bible-thumpers. There are no hookers, pederasts, bimbos, or felons here. And the women don't even wear eye makeup. Even so, the affair has been enough to threaten the integrity of the largest Unitarian congregation in the U.S., along with its minister, described by one parishioner as "the franchise of that church."

AS THE DETAILS BEHIND THE dissolution of the Churches' marriage began to filter down through the congregation, the reactions varied: fury and disgust, supportive forgiveness of a minister's mid-life mistakes, the benign indifference of distracted New Yorkers. On one hand, former Metropolitan Opera head Schuyler Chapin—an All Souls member for 35 years and a trustee—speaks for the board and a majority of others when he says that the minister's divorce is "none of the congregation's business." Then there is a smaller group of members—including Louis Pojman, All Souls's former scholar-in-residence—who believe there has been "a serious breach of professional ethics," followed by "an egregious cover-up." Last week, the disaffected worshipers began circulating a petition: "Our trust in Forrest has been destroyed," it reads. ". . . For the good of our spiritual lives and the moral education of our children . . . we sadly request that Forrest resign his position." And although the church has scheduled a vote on the matter this month, it will hardly be the last word.

AMY FURTH CHURCH, THE "HEART" OF ALL SOULS.

"You are going to Forrest's house when you go to church," explains Jeannette Watson, the owner of Books & Co., on Madison Avenue, who signed the petition. "He's out in front greeting you. He hugs and kisses people. So you do feel welcome. But if you aren't approving of what he's doing, you feel uncomfortable greeting him warmly and kissing him. My husband and I started leaving without saying good-bye." For author Barbara Lazear Ascher, who is also calling for Church's resignation, "the real struggle has been to forgive but also to uphold your own standards." Many members of All Souls don't know what to think, and many wonder about the function of the Unitarian clergy's code of ethics—or the Ten Commandments, for that matter—in a denomination that rejects doctrine and dogma. (I should point out here that I'm friendly with people on both sides of the dispute.)

Unitarians should be used to such thorny questions. Rooted in the liberal Protestant tradition, theirs is a persuasion with no official belief system. Committed to open inquiry and complete spiritual freedom, Unitarians believe religion is universal rather than specifically Christian. But while they don't think of Jesus as the son of God, members do believe in applying Christian ethics to all aspects of life. Though only 173,000 strong in the U.S. today, the denomination has boasted a disproportionate number of intellectuals, from Emerson and Thoreau to Oliver Wendell Holmes and Adlai Stevenson.

"What do you get when you cross a Unitarian with a Jehovah's Witness?' " goes one joke. "Someone who rings your doorbell but has nothing to say." Another, from Schuyler Chapin, who is now a vice-president at Steinway & Sons: "Religion is divided into two categories—those who joined the Roman Catholic Church to pray to Almighty God and those who joined the Unitarian Church to pray to Whom It May Concern." And this, from an elderly congregant: "Unitarianism is the religion of theresno. There's no Trinity and there's no sacrament, because all these things have been eliminated. Maybe," she sometimes thinks, "we've eliminated too much."

MANY OF THOSE WHO flock to the Georgian-style red-brick building on Lexington Avenue at 80th Street each Sunday are leaders in their fields. (Union Theological Seminary president Holland Hendrix, former Goldman, Sachs executive Kenneth Brody, and WCBS–TV "Shame on You" reporter Arnold Diaz attend All Souls.) With its embrace of all religious traditions, the church has been particularly popular for interfaith couples (Seders are held on Passover, and the cross above the altar was replaced long ago with an abstract wall hanging). Members quickly become devoted to All Souls's music classes, and, of course, its social-service opportunities. Yet no one would deny that it is Forrest Church's warm, dynamic personality and energizing oratory that have been drawing them here since he was appointed minister in 1978, at the age of 29.

An antiwar radical at Stanford in the sixties, Church married Amy Furth when he was 21 and she was 19, just before the two headed east to Harvard. There, Church earned his master's and Ph.D. while his wife got her master's and served as the divinity school's dean of students. After pursuing an academic track for eight years, the young man, who had always participated in his father's Democratic campaigns, was asked to direct the Nebraska Carter-Mondale effort. "I was sorely tempted," he remembers. "My wife was supporting me. And I loved politics." Ultimately, he chose the holy life over the hustings.

Since becoming All Souls's minister, Church has garnered more than the requisite number of points to qualify as a full-fledged urban guru. Resembling a prep-school math teacher more than the dashing cleric that Richard Chamberlain played in *The Thorn Birds,* Church wears a perpetually boyish Beaver Cleaver grin and unfashionable eyeglasses. Nevertheless, he was one of the more mediagenic religious figures of the eighties, included in an *Esquire*-magazine list of America's "brightest young minds and high achievers." He has been the host of a cable-TV program, written half a dozen books, was called "pastor perfect" in a glowing 1985 *New York* Magazine profile, and—in what is possibly the ultimate intellectual and spiritual accolade a public figure can earn these days—was interviewed by Bill Moyers on PBS.

In the spring of 1990, it seemed to a prescient few that Forrest Church was slipping. The minister began to display "a euphoric giddiness," recalls former All Souls member Laura Palmer, a journalist who left the church for reasons that had nothing to do with the minister's love life. At the end of his sermons, "he started saying, 'I love you.' It sounded a little flip, a little New Age, a little insincere. And then I thought, What if this guy's having an affair? He was so happy and lightweight, in that first flush of exuberance when you fall in love." According to Barbara Ascher, "Several people back then were saying, 'We need meat. If we're going to come back to church on Sunday, then we need something to think about.' " But Mary-Ella Holst, first vice-president of the board of trustees, remembers, "From Sep-

‘FORREST IS LIKE THE THIEF WHO ISN’T SORRY HE STOLE,’ SAYS ONE ALL SOULS TEACHER, ‘BUT IS VERY SORRY HE’S GOING TO JAIL.’

ember on, many people were saying, ee, this guy is really preaching!’ ”

The woman responsible for his new-ound exuberance was the head of All ouls’s 1990 fund-raising committee. ark-haired, vivacious Carolyn Buck-uce was then working for Robert Cam-eau, the Canadian department-store mo-ul who controlled Bloomingdale’s until is money ran out. (She is now a partner n the Ernst & Young accounting firm.)

“Both of our marriages were struggling,” orrest Church recalls, “and very troubled or a long time. My wife raised the question f divorce five years ago and then three ears ago, and I should have been s attentive to the dysfunction of ur marriage as she was. We lived parallel lives, and there’s no question that what finally opened me to recognize this fully is when I found myself falling in love.”

But trouble was brewing outside the marriage, as well. In a letter he wrote in June (but never mailed) to a Unitarian official, Louis Pojman maintained that Church “has corroborated Amy’s allegations of several previous affairs over the past five years, involving subterfuge and dishonesty.” (Church did not return any of *New York’s* calls.) And the congregation’s rumor mill was churning out other reports: Between last spring and this one, Forrest Church and Carolyn Buck-Luce were glimpsed picnicking on the steps of the Metropolitan Museum and cuddling at a peace vigil. Furth told friends that her husband brought Buck-Luce to their apartment at night when she was at graduate school and insisted last Christmas that she wrap a gift he had bought for Buck-Luce.

The most widely repeated anecdote concerns a child coming home with the news that he’d seen Dr. Church kissing a woman in the playground who wasn’t Mrs. Church. According to one church member, “The mother said, ‘Honey, Dr. Church kisses everybody.’ And the little boy said, ‘Not like this he doesn’t.’ ”

Pojman says that Church later told him that at a certain point “he had a moment of repentance. He and Carolyn decided not to see each other for some time, and he wrote that letter [to Michael Luce] wanting to save that marriage. But he was confused. This man was working under high passion,” Pojman adds, “so he wasn’t rational. He got trapped in the crossfire of his conscience and wanting this woman so badly.” Luce did not avail himself of Church’s counseling offer.

THE AFFAIR OBVIOUSLY resumed, and Carolyn Buck-Luce and her husband, who had recently invested $275,000 in renovating their apartment, agreed to divorce. Says board chairman Valerie Amsterdam, a criminal lawyer and friend of Buck-Luce’s, “It would be fair to say that not Michael Luce but their marriage put $275,000 into the apartment. Now, I don’t feel that just because Forrest is living or may be living in that apartment, it is an abuse of power. That’s what she got in the property settlement.”

CAROLYN BUCK-LUCE AND MICHAEL LUCE.

However civilized the Luce divorce turned out to be, Michael Luce was not immediately aware that his minister was the Other Man. When Luce did find out, friends say, he was “enraged” and “devastated.” “What All Souls Church wants to do about Forrest is their business,” Luce says now. “It’s not my church anymore. My concern is for the children.”

As the Luce marriage was severed, the Church marriage unraveled. “I can assure you,” Forrest Church says now, “that when we separated, it was completely a joint decision with both of us recognizing the marriage was over.” Still, the minister has to be prodded before he mentions that at the time, his wife “did not know there was another woman. This only adds to the legitimacy of breaking up the marriage, of course, but nonetheless that became the whole focus, and I understand that. . . .

“The person who has the greatest right to be furious is Amy, because there was a piece missing. It is not a piece that changed the picture, really. The picture was already broken. But the piece wasn’t given, and I deeply regret not having been more forthcoming with her.”

Of his efforts from then on, Church says, “I did, from the first sermon I gave, confess that I had had an affair.” He preached that he was sorry for causing pain to the congregation, “so sorry that I have questioned my ability to serve you as minister.” Once his wife knew about his affair, Church was willing to reveal everything to the congregation. “The board was appalled. They said, ‘No, you’re not. You’ll absolutely traumatize the church if you stand up and do your usual confessional number. You’ve been open with us; this is, in our opinion, a private matter.’ ”

PREDICTABLY, AMY Furth soon resigned as head of the Sunday school, which the Luce children attended. “Amy met with all the teachers,” says one, “and told us the kids were having a rough time, especially the boy, Twig. She was angry at Forrest, and she wasn’t sure that she could show her anger to the children. She’s a really terrific woman,” the young teacher says. “I ache for her. A lot of us do. Forrest is like the thief who isn’t sorry he stole, but is very sorry he’s going to jail.”

According to Schuyler Chapin, “The board of deacons, a pretty conservative group, voted unanimously that this was none of the congregation’s business.” Nonetheless, he recalls, “on the board of trustees are a number of people who were friends of Amy’s, and there were a great deal of implied accusations of Forrest’s misbehavior, directly to his face. At one point, I just held up my hand and said, ‘Let’s not turn this into a kangaroo court.’ This was just a perfect example,” Chapin feels, “of

Letter board photographed by Jonathan Gross.

'THIS WAS A PERFECT EXAMPLE OF WHIPPING UP EMOTIONS IN A KIND OF MODERN-DAY SALEM WITCHCRAFT TRIAL.'

whipping up emotions on no substantial evidence in a kind of modern-day Salem witchcraft trial." The board of trustees eventually presented a united front, sending out a letter saying that the Churches' divorce was a private matter and the congregation should behave accordingly.

"The only way a lot of people had an inkling that something else was going on," says one woman, was when they got "that idiotic letter saying, 'Enough already. You should all just stop talking about this.' So then people started wondering, What are people talking about?"

The trustees' refusal to air the facts led a number of parishioners to cry cover-up. "When they could see that the congregation wasn't just going to settle down and shut up," says one All Souls member, "they called on the church psychologist, David Kelley. After church, you were invited to hear him speak about what happens when your minister gets divorced." That's when Jeannette Watson spoke up: "We're not upset about the divorce. What everyone is upset about is the deception and the lies and the affair." When Kelley replied, "Don't believe everything you hear," Watson says, she felt patronized.

As it happens, Pojman was teaching a course every Sunday morning called "Grappling With the Moral Issues of Our Time." "People asked, so I put it in the bulletin that I was going to talk on professional ethics, and the place was packed."

A former minister of the Reformed Church of America, Pojman is now a Unitarian and a professor of philosophy at the University of Mississippi. Nearing the end of his two-year term as scholar-in-residence at All Souls, the pale, slim professor felt personally betrayed by Church, who had recently boasted to him that his marriage was "wonderful." "I believed him," says Pojman. "But then you found out he was having other affairs, which he himself admitted, and not letting his wife know, and, oh, I was very sad, disillusioned."

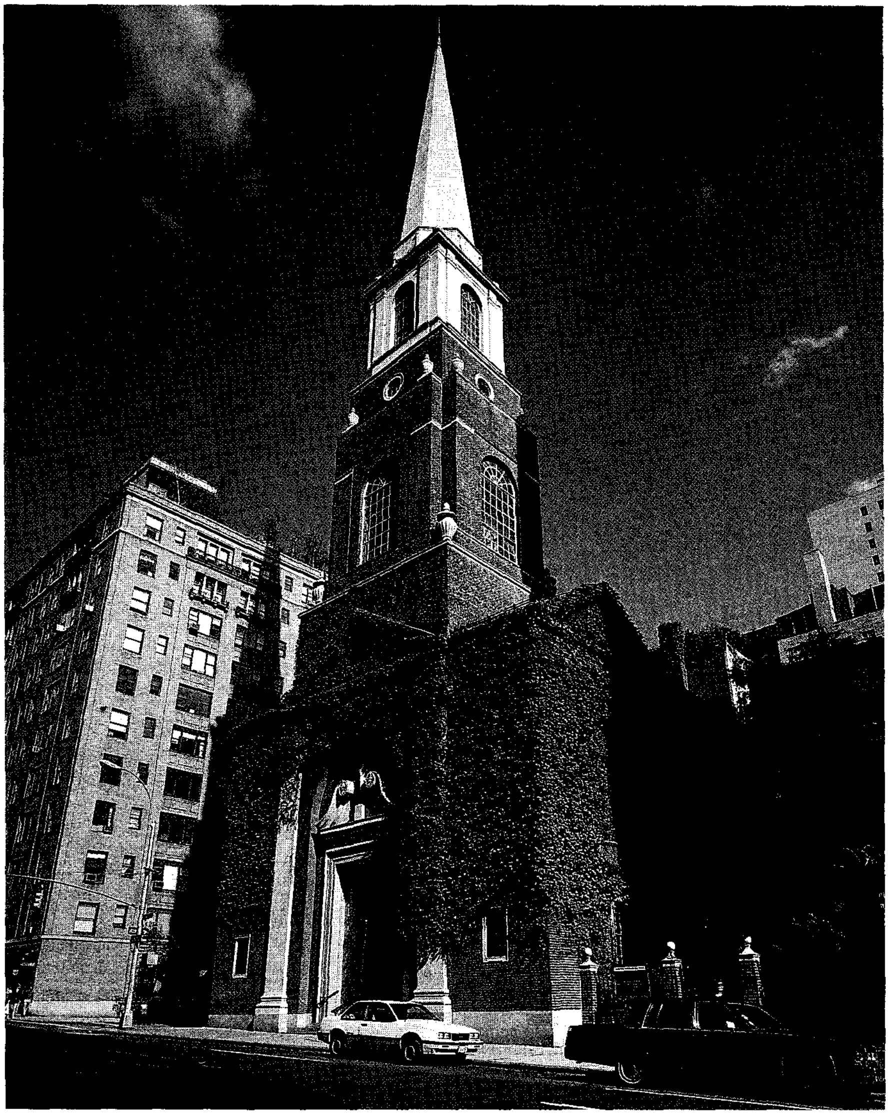
Before the class, the minister came to Pojman's apartment. "He didn't want me to do it," Pojman says, "but I told him I was going to anyway—people had a right to know. We had a very good talk for two hours. It was very heart-rending. At that point, I suggested he consider resigning."

But Church maintained that the denomination's Code of Professional Practice "is meant for people who are abusing other people, and this was between two consenting adults," says Pojman. "But then I pointed out that it's a conflict of interest, because you can't both be the minister of the family—their children, the husband—and be having a very intimate affair. That's just completely at odds with your minister relationship to that woman and her husband and that marriage."

"I'm not to be held up on a pedestal," Church said, comparing himself to the Wizard of Oz when the curtain is pulled back, and "they see I'm just a human being."

THE MAY 5 CLASS ON MINisterial ethics attracted about 200 people. Pojman passed out copies of the Unitarian Universalist Ministers Association's code, which states in part, "As a sexual being, I will recognize the power that ministry gives me and refrain from practices which are harmful to others and which endanger my integrity or my professional effectiveness. Such practices include sexual activity with any child or with an unwilling adult, with a counselee, with the spouse or partner of a person in the congregation . . . or any other such exploitive relationship."

An emotional discussion followed Pojman's remarks. Comparing the inaction of All Souls officials to "a whitewash reminiscent of Watergate," member Bob Miness demanded Church's resignation and asked the group, "Can we permit him to continue here without even the slightest tap on the wrist?" But another woman



THE IVY-COVERED WALLS OF ALL SOULS, AT LEXINGTON AND 80TH.

Photograph by Anthony Israel.

wondered if resignation was the only op-ion. "Even Jesus forgave sinners," she reminded everyone. "What do you want Forrest to do? Get down on his hands and knees?" Chapin remembers saying, "There are many of us in this room who have gone through similar problems. Why are we trying to hang a moral albatross around the neck of Forrest?' To my surprise, the place burst into applause."

In the early-spring days following the class, many members were busy planning the May 19 farewell party honoring Amy Furth, where they presented her with a handmade friendship quilt and a scholarship to the New York Theological Seminary. The two gifts "represented the past and the future," says Furth, who had canceled a hastily planned move to California and now hopes to become a hospital chaplain. "I decided I could move to the West Side—that was far enough."

In the meantime, Pojman had begun a damning letter to the president of the denomination. "Members came to me crying, saying, 'People have told me I should leave the church if I don't like what's going on.' Innocent people were being made the victims." After Pojman left the final draft of the letter on Church's desk, the minister never spoke to him again, though Church did distribute it to staff members and the board, which invited the professor to appear. Pojman suggested that "perhaps as penance, [Church] should work with psychologically abused women, trying to counsel, understand, or help them. Or go into the ghetto and work with poor children, which he sponsors, but I think he should get his hands dirty. Maybe in this process, some kind of moral therapy could take place." The board listened politely and did nothing.

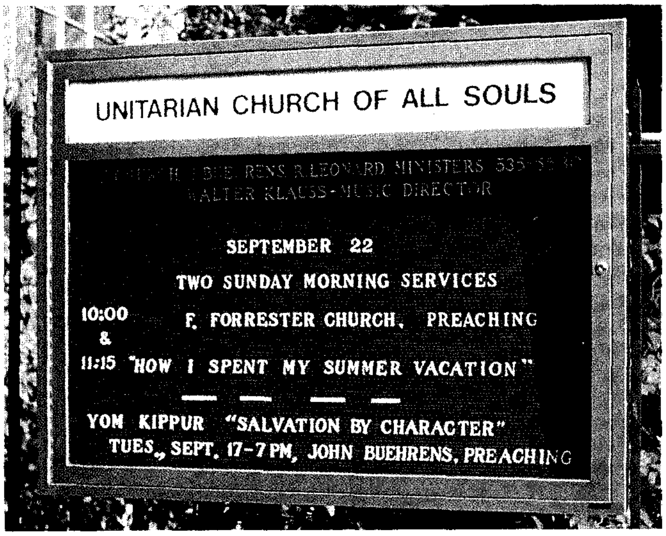
ABOUT 200 MEMBERS attended a June "Minister's Roundtable" finally called by Church himself, who describes it as "a rather painful session where people were able to say whatever they wished.... My mother was there, and afterward she said, 'As painful and difficult as that was, I hope you realize that this church loves you enormously.' And I said, 'I do.'" One 60-year-old woman came away with a different impression. "I was never recognized," she says, "so at the very end, I just got up and took the mike away from Forrest. I said, 'All I want you to answer—just yes or no, Forrest—is, Do you believe in professional ethics? The code that's spelled out there by the Unitarian Church?'

"I think he's a rather nonconfrontational person, yet he wants to control things. He said the rules of that code—'There are a number of us in the church who want to change that, want to throw it out.' And he went on in this very sanctimonious way, as if the liberal thing to do was to free the ministers from any professional standard. What kind of a figure would a Unitarian cut among the Episcopalians, the Jews, the Catholics, everybody else," the woman asked, "if [that happened]? Really, we'd have no dignity!"

Church officials blame such disquiet on a number of causes. As early as February 17, John Buehrens delivered a sermon called "Images," cautioning parishioners against idealizing their senior minister. "As Forrest well knows, charismatic leadership has its risk and its dangers," he says now. Schuyler Chapin adds, "When you acquire a certain reputation and public position, there are people who wish to bring you down."

Church claims that some of the people who are most upset are women whose husbands have left them—"and I can understand the projection of their anger."

"It wasn't a particularly sordid, nasty, or vicious divorce," in Valerie Amsterdam's view. She feels that Church still sets "a tremendous example.... Looking at Forrest and Carolyn and seeing the power of their love," she says, has "a powerful impact on my personal life. Do we say to a reformed alcoholic, 'You can't speak on alcoholism'?" The board president confesses that she is "astonished at the depth of feeling some people have on this issue. It suggests a fundamental lack of understanding of what a Unitarian church is."


UNITARIAN CHURCH OF ALL SOULS
R. LEONARD MINISTERS
WALTER KLAUSS · MUSIC DIRECTOR
SEPTEMBER 22
TWO SUNDAY MORNING SERVICES
10:00
&
11:15
F. FORRESTER CHURCH, PREACHING
"HOW I SPENT MY SUMMER VACATION"
YOM KIPPUR "SALVATION BY CHARACTER"
TUES., SEPT. 17 - 7 PM, JOHN BUEHRENS, PREACHING

LATE LAST MONTH, CHURCH SAID THINGS WOULD BE DIFFERENT.

John Buehrens and others attribute this to the fact that in four and a half years, church membership has increased 50 percent. These new members, Buehrens says, are "not yet thoroughly assimilated." More experienced Unitarians, they say, understand that the minister is merely a peer. "In our faith's tradition," says Church, "there is no special spiritual order that the minister has." He acknowledges, though, that "anytime you're in a position—whether teacher, minister, or politician—you do have a great responsibility to your public."

According to Buehrens, members who have come from other faiths often expect "some authority like a bishop to intervene and quietly and decorously remove the minister." In Unitarianism, authority rests with each congregation. Local and denominational associations step in only when the people directly involved allege there has been an abuse of office. "The major question," Church says, "is whether a minister has abused his professional power with a congregant. It's an important issue, and there have been far too many cases of what might be called horizontal counseling. In this situation it's different, primarily in that I'm marrying this person."

Neither Amsterdam nor Mary-Ella Holst believes that anyone was victimized. According to Holst, "Michael Luce is one of the most powerful men in New York." Says Amsterdam, "He was on with his life immediately. I don't think he's sitting around saying, 'Oh, my minister stole my wife!'"

ON THE DEFENSIVE, CHURCH is not so much slippery as porous. There are, in fact, few accusations one can make about the minister that he doesn't make first. Confronted with some of his behavior, Church responds disarmingly. "I am a sinner; there's no question. Over the years, I've made innumerable personal mistakes—mostly, my refusal to ever confront anything painful or on an interpersonal level, which led me to back off from a personal life. And therefore, there was an emptiness, an ache in there, but that had been hermetically sealed.... But then," he admits, "it sort of cracked open, and my whole being was challenged and changed. But did I do things wrong during this period? Absolutely. Did other people? Certainly. We all make mistakes."

One couple met with the minister to discuss their qualms. "I still feel upset and angry," the wife says. "Basically, Forrest is a politician, and there's really no spiritual grace and everything is just talk. I don't know how great it is just to bring hundreds and hundreds of people to the church.... He's got to have a moral vision that he stands by." She refers to a former board member whose take is that "Forrest wants to be fired. He's acted in this suicidal way and wants someone to say, 'No, this is it.'"

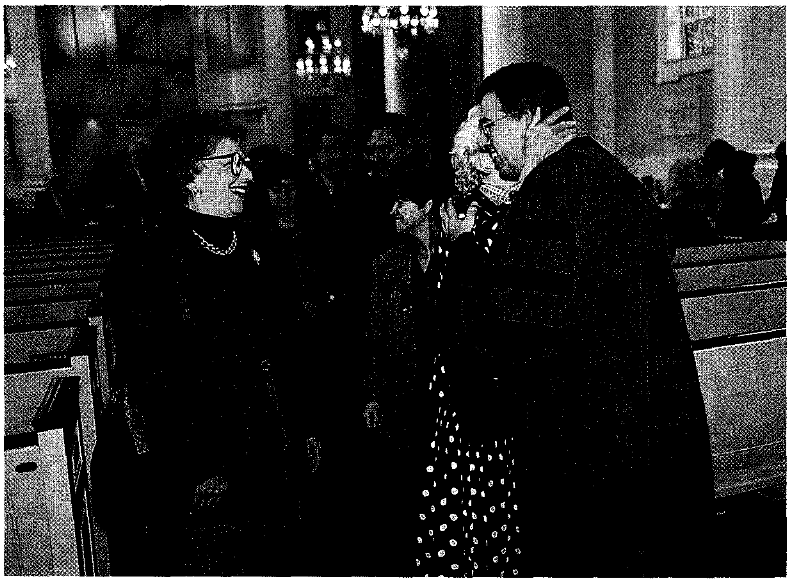
Some are upset by what they consider a feminist issue. "I see men treating women like this all too damn often," Louis Poj-

UNITARIANS, SAYS A DUKE PROFESSOR, 'HAVE FIRM MORAL CONVICTIONS THAT PEOPLE SHOULDN'T HAVE FIRM MORAL CONVICTIONS.'

man remarks, "keeping a woman onboard until they get a new one, a younger one, and then dumping her." Buehrens himself acknowledges that some people found it unfair that Amy Church had to go while Forrest remained.

It also pained some members that nobody reached out to Michael Luce. "I said, 'Has anybody taken Michael to lunch or called him up offering him any sympathy?' " recalls Barbara Ascher. "I was told no, they didn't think it would be wise. I said, 'Oh, you mean we're not supposed to do the Christian thing here?' "

A NUMBER OF VERY BASIC ethical and moral issues lie at the heart of the division between the parishioners at All Souls.



"YOU ARE GOING TO FORREST'S HOUSE WHEN YOU GO TO CHURCH."

"Either you have standards or you don't," says member Jean Freas. "If the ordinary churchgoer can struggle to adhere to his or her vows to take marriage seriously, then I think it's absurd to say that the man who wears the robes doesn't have to. It seems to me that you can have liberalism and still have the Ten Commandments. And the minute you start to chip away at that, you just have mush."

"It's like in my trade," says Dr. Robert Ascher, a psychiatrist. "You're not allowed to *shtup* the patients. All the religions have the same rules. The freedom to dip one's wick is not in any of these creeds." The young Sunday-school teacher says that Church is "our John F. Kennedy. He's got the JFK charisma. But the problem is that a lot of us wouldn't have asked JFK to be our spiritual leader."

"You don't take your child to church for a strong set of maybes: 'Well, this is the way you should live if it's convenient,' " says Laura Palmer. "The Ten Commandments were just that, not ten tips for better living or ten suggestions on how to find a more *meaningful* life-style."

Since Unitarianism has no particular dogma, this is precisely where some lay leaders differ. Mary-Ella Holst says, "We honor the Ten Commandments. They are ten guidelines." Adds Amsterdam, "Believe me—I want my children to follow them. But we do not teach our children that God will punish you if you do not follow them. . . . We're all human."

Stanley Hauerwas, a professor of theological ethics at Duke University, contends that "Unitarianism has a great noble history. It's about a strong affirmation of the oneness of God, only it just got eaten up by a kind of liberal humanism, and as a result, I think it's an extraordinarily uninteresting group. They have firm moral convictions that people shouldn't have firm moral convictions, and that's why they're just stupid."

Forrest Church himself has written, "To tolerate means to bear with repugnance. The problem is, there are some things so repugnant, we should not bear them." Questioned about this, the minister says, "Some things are intolerable; other things a person is just going to have to find a way to respect."

ALTHOUGH DISSATISFACTION continued to plague some All Souls members, church leaders were convinced by the end of June that their troubles were over. Pointing with pride to the fact that during this period only 4 people resigned and 50 joined, Church believes not many more than 7 parishioners are still upset about his affair. Valerie Amsterdam is certain that "out of 1,400 members, 1,350 people don't want to discuss [this] anymore." And Schuyler Chapin thinks only "a small cadre of people are trying to turn this into a scandal."

"There's a healthy number of us," one young woman says, "who are just venting our disappointment, our anger about the situation, and we're not asking that [Forrest] leave. I don't know what we want, really. I'd feel better about everything if maybe he left for seven, eight months or until next year or something." About 50 to 60 members seem to feel that something more needs to be done to set matters straight at All Souls. Of course, only a minority of members was ever aware of the facts surrounding the minister's divorce.

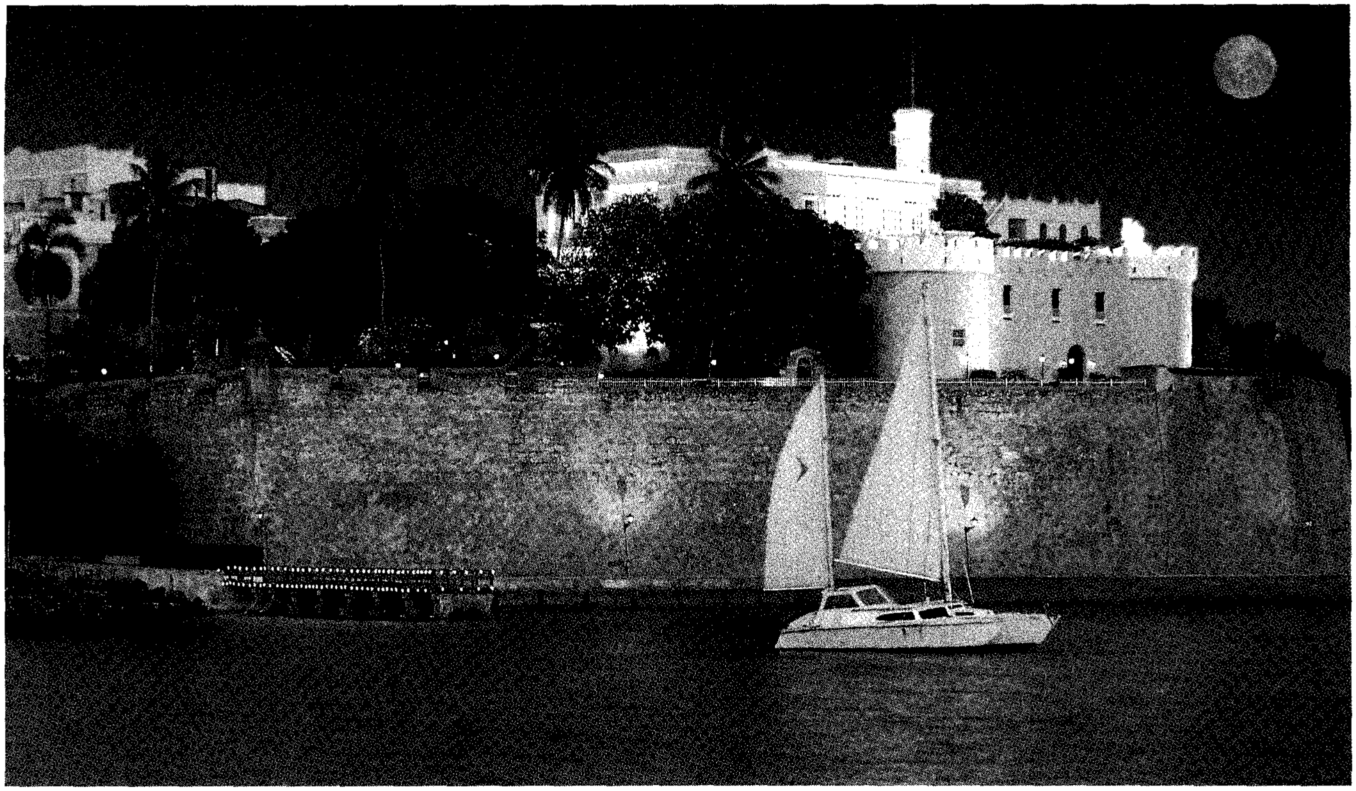
"The heart of this congregation has been broken by this," says a member who contemplates resigning. "Plenty of people are just going away quietly because they can't sit and listen to the sermons anymore. People aren't sending in their pledge cards." And the petition asking for Church's resignation has just started making its rounds.

The minister believes the traumatic events of the past year have already revitalized his sense of God and made him a better father, a more accessible counselor. "The fire that incinerates," he says, "also purifies." Church spent a month with his children this summer, and although it was the first one in years that he didn't write a book, his *God and Other Famous Liberals* is due out from Simon & Schuster in January. And Amy Furth says she is working on forgiving her ex-husband.

Late last month, in a sermon entitled "How I Spent My Summer Vacation," Forrester Church talked about his failed marriage for what he no doubt hoped was the final time. "Things will be a little different around here," he told his flock. "No less outreach but more inreach, more conscious effort in making and building connections between us, more intentional hands-on pastoral care. . . .

"Amen," Church said as the sermon drew to a close. "I love you. God bless."

MONACO?



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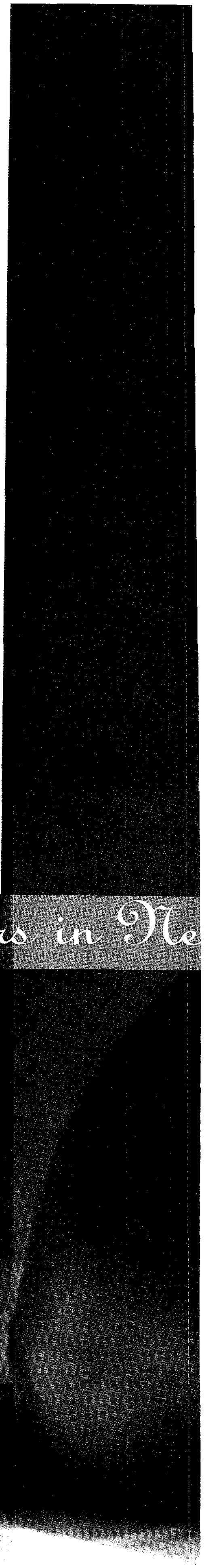
madonna rising

The Wild and Funky Early Years in Ne


Martin Schreiber/Gamma-Liaison

ON A WARM JULY MORNING IN 1978, NINETEEN-year-old Madonna Louise Veronica Ciccone ignored her father and flew from Detroit, where she had grown up, to New York. It was her first plane trip. With a suitcase and the clothes on her back, her dance slippers and only $37 in cash crumpled in her purse, Madonna hailed a cab. Unfamiliar with Manhattan, she simply asked the driver to take her "to the center of everything." The driver took her straight to Times Square.

Wearing a heavy winter coat in the middle of a New York heat wave, Madonna lugged her suitcase past the porno houses on 42nd Street, then took a right on Lexington Avenue. A few blocks farther downtown, there was a street fair. Making her way through the crowd, she realized that she was being followed. Rather than trying to dodge the man, she spun around and said hello. "Why don't you go home and get rid of it?" he asked.

"I don't live anywhere," Madonna told the man, who asked

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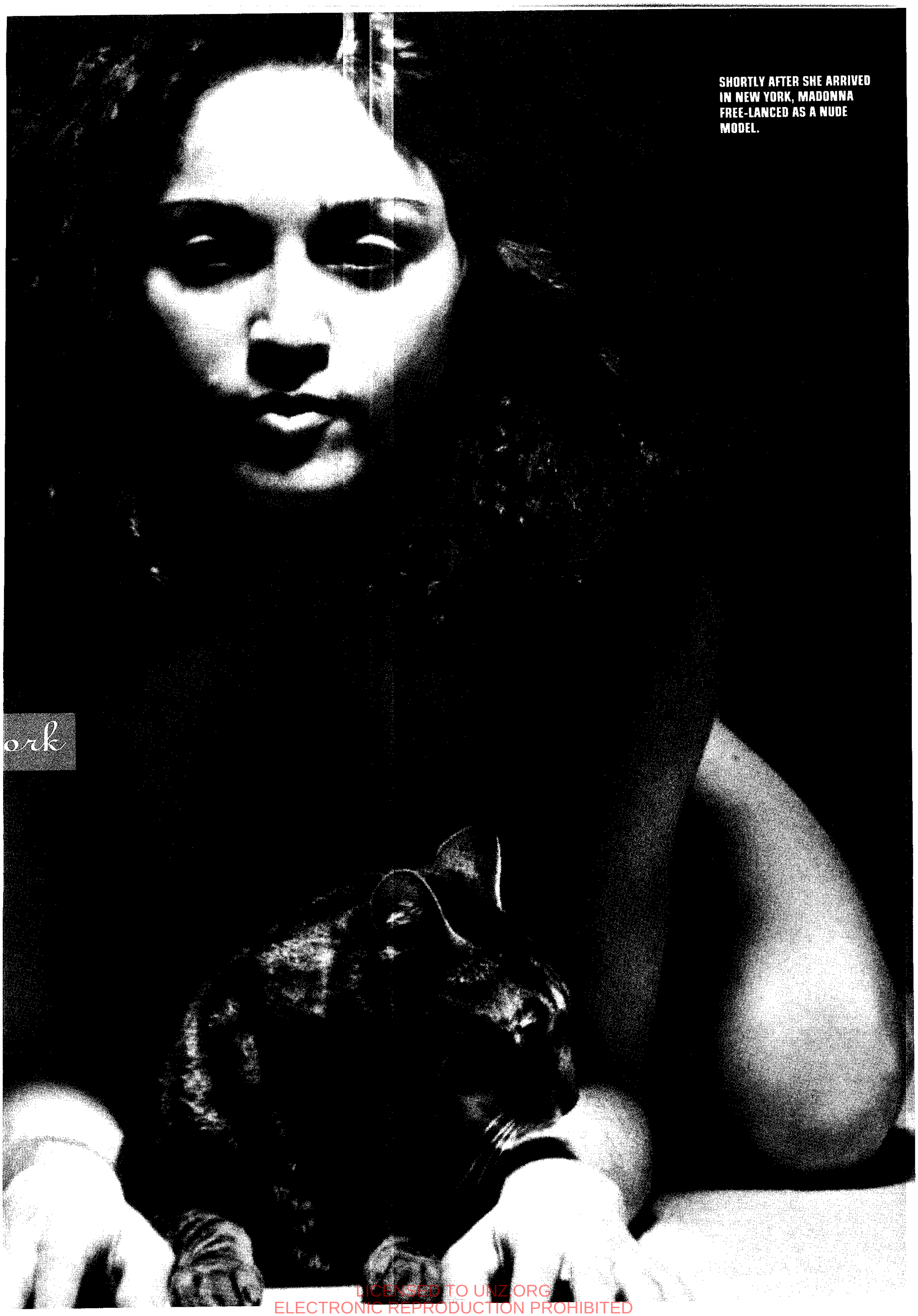
By Christopher Andersen



SHORTLY AFTER SHE ARRIVED IN NEW YORK, MADONNA FREE-LANCED AS A NUDE MODEL.

AS A HIGH-SCHOOL CHEERLEADER IN DETROIT.

her to stay at his apartment. "I pretty much had to charm people into giving me things," she later said.

For the next two weeks, the stranger (whose name she no longer recalls) made her breakfast while she looked for a job and a place of her own. All she could afford was a fourth-floor walk-up at 232 East 4th Street, between Avenues A and B. "I really wouldn't go visit her there," Steve Bray, her boyfriend from Detroit, later confessed. "I thought I was going to be killed by junkies."

To pay the rent, Madonna got a job at Dunkin' Donuts across from Bloomingdale's but left after she heard that choreographer Pearl Lang, co-founder with Alvin Ailey of the American Dance Center in New York, was teaching a course in advanced technique at a six-week workshop in Durham, North Carolina. Several months before, when Lang was at the University of Michigan, Madonna had been mesmerized by her work.

Madonna scrounged up bus fare for the trip to Durham and was among the 300 aspiring dancers competing for one of a half-dozen scholarships to the workshop. "When we announced her name," Lang later remembered, "Madonna walked right up to the table and looked straight at me and declared, 'I'm auditioning for this scholarship so I can work with Pearl Lang. I've seen one of her performances, and she's the only one I want to work with.' Of course," said Lang, who had been lead soloist for Martha Graham before starting her own company, "Madonna's eyes popped out of her head when I told her I *was* Pearl Lang."

All of which came as a surprise to one classmate. "Pearl Lang was pointed out to her before the audition," she said. "Madonna knew *exactly* who she was talking to. Corny, but it worked."

At the end of the first week of classes, Madonna boldly asked if there was an opening for her in the New York company. "I was kind of taken aback," Lang said. "I told her I had to see but that we could probably make room. I asked her how she was going to get back to New York. She said, 'Don't worry—I'll manage.' "

madonna rising

DESPITE HER LATER CLAIMS THAT she "performed with the Alvin Ailey dance company," Madonna began by taking classes with the American Dance Center's third-string troupe. "I thought I was in a production of *Fame,*" she told *Rolling Stone.* "Everybody was Hispanic or black, and everyone wanted to be a star." Feeling very much alone in New York, Madonna often went to Lincoln Center, sat by the fountain, and cried. "I'd write in my journal," she said, and "pray to have even one friend. But never once did it occur to me to go back home. Never."

Faced with stiff competition, Madonna switched from Ailey's classes to Pearl Lang's Dance Company in late November of 1978. Lang was very disciplined and demanding, her approach to dance Spartan, dramatic, angular. Madonna called it "painful, dark, and guilt-ridden. Very Catholic."

Because Madonna was so skinny, her first appearance was as a starving ghetto child in the Holocaust drama *I Never Saw Another Butterfly.* "She was emaciated enough to pass for a Jewish child in the ghetto," Lang remembered. "And she danced marvelously."

Madonna also had an impetuous streak that appealed to Lang—for a time. Before long, Lang and Madonna were squaring off before the whole company. "It was like watching two tigresses prowling around, sizing each other up," one dancer remembered. "Pearl was very demanding of all her students, but Madonna was not one who took commands easily, particularly when she felt she was right."

Outside the dance studio, Madonna was struggling, relying on friends for meals and handouts. She had even taken to rummaging through garbage cans. If she spotted a bag from Burger King or McDonald's, she would, being a vegetarian, throw out the meat but eat the bun and the French fries. It was not unusual for her to go a day or more without eating.

To earn a few extra dollars, Madonna also began moonlighting as a nude model—which she had first done as an undergraduate at the University of Michigan. "I was in really good shape," she later recalled, "and I was slightly underweight, so you could see my muscle definition and my skeleton. I was one of their favorite models because I was so easy to draw. So I sort of made the rounds." She discovered she could earn up to $100 for a day's work—compared with $50 for eight grueling hours waitressing. Soon, she was modeling nude for private groups of three or four. "So I got to know these people in a friendly kind of way."

Madonna was struggling to survive. She even t

Martin Schreiber was in the middle of teaching a ten-week photography course at the New School in Greenwich Village when Madonna showed up on February 12, 1979. "Sometimes models would come in and be flamboyant and gregarious and talk with everyone," Schreiber said. "Madonna came in very quiet." Although he had no role in selecting her—the school hired all the models—Schreiber remembered that she was not only "a welcome relief from the average, lumpy but sweet art-class model, but she was also one of the loveliest models I ever photographed. She came in wearing pajama bottoms, like a little girl. When she took off her clothes, she had a terrific body. It was beautifully proportioned, muscular, strong. She had lovely skin. She was an ideal."

After the class, Madonna gave Schreiber her phone number, and they started going out. Madonna accepted Schreiber's invitations to come to his loft; he bought her expensive dinners and hired her for his private advanced-photography class. At times, he found her bohemian personality off-putting. "Once we went to a party in a loft on the Lower East Side, and she wore those same pajama bottoms! There were people of all ages there, and a couple of little kids. She preferred to sit on the wooden floor and play with them. I wanted her to be interested in me, but she wasn't."

IN THE SPRING OF 1979, TONY CICCONE, A SUCCESSFUL ENgineer, showed up unexpectedly on Madonna's doorstep. "When my father came to visit," she recalled, "he was mortified. The place was crawling with cockroaches. There were winos in the hallways, and the entire place smelled like stale beer." Predictably, Ciccone pleaded with her to return with him to Michigan to finish college. Just as predictably, she refused.

She was, in fact, mulling a career switch—the dance field was so crowded that it would take her at least three years to get a spot with a major company. Although she had never shown an interest in a music career before, Madonna began auditioning for singing and dancing parts in musicals and later

Photograph by Larry Kaplan/Star File.

videos, as well as for acting roles in films. Among the roles she would be turned down for were the lead in *Footloose* and a part in the TV series *Fame.*

At a party thrown by her friend Norris Burroughs, a graffiti artist, she met Dan Gilroy, a pleasant, goofy-looking musician/songwriter/comedian whose wardrobe of porkpie hats and slouchy coats were in sync with Madonna's own offbeat look. Sparks didn't exactly fly. She found Gilroy brusque; he found her depressing. But by the end of the night, Madonna turned to Gilroy and asked point-blank, "Aren't you going to kiss me?"

Not long after, they were making love in a former Corona, Queens, synagogue Gilroy shared with his brother Ed. The synagogue, with its carved-stone Stars of David and other Judaic symbols, also served as a studio for the brothers, who at various times worked as musicians or comics under the name Bil and Gil. That night, Gilroy strapped a guitar onto Madonna and taught her her first chord. Something, she recalled, "really clicked something off in my brain." That "something" was the realization that music—not dance—might be her ticket to stardom.

Madonna's relationship with Dan Gilroy was barely two weeks old when Jean Van Lieu and Jean Claude Pellerin, the two French music producers behind the success of European disco star Patrick Hernandez, held open auditions in New York for fresh young faces to back Hernandez. Though he was virtually unknown in the United States, Hernandez's single "Born to Be Alive" was a big international hit.

rummaging through garbage cans.

Madonna went to the audition, and after watching her dance and belt out a generic disco tune, Van Lieu and Pellerin offered to take her to Paris and turn her into a star. "We saw right away that she had more punch than the others," Hernandez said. "Instead of selecting her to dance like an idiot behind me, we separated her from the other performers. We wanted to bring her to France so she could record." Tired of sifting through garbage cans for her next meal, she accepted.

MADONNA ARRIVED IN PARIS IN MAY OF 1979 and was delivered by limousine to Pellerin's apartment on the Right Bank. In addition to lavish accommodations and a chauffeured limousine, her new employers supplied their find with her own maid, secretary, vocal coach, and unlimited wardrobe budget.

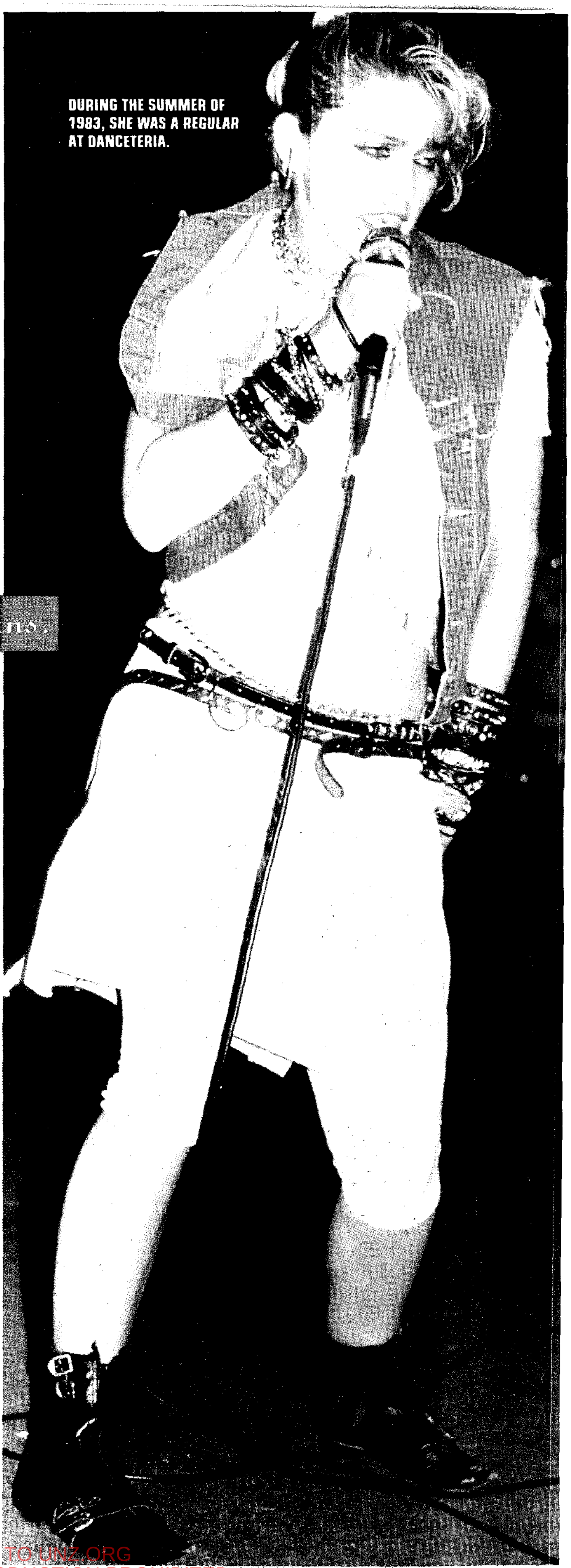
Evenings were spent ricocheting from one chic party to another, eating at Maxim's and Tour d'Argent, tearing up the dance floor at Régine's. Wherever they went, Madonna was promoted as "the next Edith Piaf." Van Lieu and Pellerin also took great pains to introduce her to the jet-set sons of some of France's oldest families. "They made me meet all these awful French boys," she remembered, "and I would throw tantrums. They would just laugh and give me money to make me happy."

"She was very beautiful and dated a lot of French boys," Pellerin's wife recalled. "But she thought they were very old-fashioned, and she was very free. Very free. Very liberal. She wanted a lot of boys."

"Madonna went out every night in Paris," Hernandez said. "Concerning male friends at the time, let's just say she had a healthy appetite."

After three months in France, Madonna was feeling manipulated and neglected. She wanted out of the arrangement. The letters from Dan Gilroy, each more insistent than the last, buoyed her spirits but also reminded her that Paris might be costing her the chance to be a star back in the States.

She told her bosses that she wanted to visit her family. To prove that she intended to return, she asked for a round-trip



DURING THE SUMMER OF 1983, SHE WAS A REGULAR AT DANCETERIA.

Photograph by Bob Gruen/Star File.

ticket and left all her expensive new clothes behind at the Pellerins'. “Madonna wanted only one thing,” Madame Pellerin said, “to be a star. And when she left Paris, she promised that she would come back a star.”

Patrick Hernandez credited Paris with “putting the bug in her ear that she could sing. Maybe if she had never come, Madonna would have continued taking dance lessons, going to auditions—and never even tried to make it as a singer!”

SHE ARRIVED BACK IN NEW YORK IN AUGUST OF 1979. Homeless, penniless, with no visible career prospects, she appeared no better off than when she left. Yet Paris had convinced her that she could make it as a rock star. Dan Gilroy was not entirely surprised when Madonna arrived back on his doorstep in Queens asking him to teach her an instrument. It didn't take him long to decide that she was best suited to the drums.

While Gilroy and his brother Ed were waiting tables during the day and performing their comedy gigs around town at night, Madonna used the synagogue to practice the drums. She had also begun writing songs, strumming tunes on Ed Gilroy's battered guitar. “It was one of the happiest times of my life,” Madonna later said of that period. “I really felt loved. Sometimes I'd write sad songs and he'd [Dan] sit there and cry. Very sweet.”

To help out, Madonna did occasionally take a job. One of them was as a coat-check girl in the Russian Tea Room. Manager Gregory Camillucci recalled the day he hired Madonna at $4.50 an hour. “I remember our first meeting vividly,” he said, “because she was very striking in a kind of jungle way. Not that she was raw. She was a sweet thing, but rather like a sculpture that isn't quite finished yet.”

He was also impressed by her name: “Even then it was just Madonna—such a striking, eye-opening, ear-awakening name.” Physically, Camillucci remembered, she was “gaunt. She definitely had a dancer's body, and I got the impression that the one meal we fed her was the only food she was getting. She had very dark hair; she was very Italian-looking, very beautiful.”

Sequestered in the tiny cloakroom to the immediate left of the restaurant's entrance, Madonna “was very quiet, never buddy-buddy with any of the other employees—a loner,” Camillucci said. She was a “hard worker, conscientious,” but she dressed in wild animal prints, ankle socks, and high heels. Madonna did not exactly fit the Russian Tea Room's uptown image.

“This girl is too vulgar to be an actres

After two months, Camillucci fired her. “She took it well,” he said. “I didn't come right out and say she was terribly dressed or anything of that sort. I felt sorry for her. I felt badly because you could feel that she was alone. The others who work here—you know if they don't make it as actresses or singers, they will survive nicely. They have that sense of security, of having a family to fall back on. Madonna never gave that impression.”

FROM HER 1979 “MOVIE” *A CERTAIN SACRIFICE.*

For three days straight, avant-garde filmmaker Stephen Lewicki had been holed up in his un-air-conditioned West Side studio, poring over hundreds of résumés to find an actress to star in his new feature. Despondent, he began tossing out résumé after résumé. When one of the envelopes fell out of the wastebasket, Lewicki bent over to pick it up, and a three-page handwritten letter fell out of it.

“Dear Stephen,” it began, “I was born and raised in Detroit, where I began my career in petulance and precociousness. By the time I was in the fifth grade, I knew I either wanted to be a nun or a movie star. Nine months in a convent cured me of the first disease. During high school I became slightly schizophrenic as I couldn't choose between class virgin or the other kind. Both of them had their values as far as I could see.”

Madonna got the part, and since he had to scrounge up financing as he went along, it took Lewicki two years to make the erotic thriller *A Certain Sacrifice,* the story of Bruna (played by Madonna), a Lower East Sider with her own family of three “sex slaves.” No sooner does Bruna find true love than she is brutally raped in a coffee-shop rest room. To avenge the crime, Bruna enlists the aid of her slaves, who hunt down the rapist, then drink his blood in a sacrificial ritual.

According to Lewicki, she was restless and distracted when the camera wasn't on her, but that certainly didn't stop him from being smitten by his star. Although they were never lovers, one afternoon while they sat on a bench in Battery Park, Madonna invited her director to lick blueberry yogurt out of her ear. He did. “That woman has more sensuality in her ear,” he remembered, “than most women have anywhere on their bodies.”

Madonna finally moved into the Gilroys' converted synagogue full-time and launched her campaign to be included in the new band the brothers were putting together. Despite his respect for her songwriting talent, Dan was not convinced that Madonna was enough of a musician to pull it off in front of a paying audience. He soon relented, however, and Madonna recruited Angie Smit, a dancer friend, to join their new group.

At Madonna's insistence, the band rehearsed relentlessly. The all-night sessions spilled over into morning, when the exhausted musicians would stumble to a local coffee shop. The Breakfast Club, as they dubbed themselves, began doing gigs at all the “Lower East Side hellholes”—clubs with names like UK, My Father's Place, and Botany Talk House, and the star attraction was Angie Smit. Wearing little more than lingerie, the lithe dancer turned guitarist could barely sing an audible note. But she did sway seductively throughout most of the act, completely upstaging Madonna and the Gilroys. Madonna demanded that Smit leave the band.

She then pleaded with Gilroy to let her come out from behind her drum set and sing a couple of her own songs. Reluctantly, he agreed. She spent all day every day on the telephone, chatting up record producers, club owners, agents, and managers—anyone who could conceivably advance the band's fortunes with a record deal or club date.

Madonna's partners liked the fact that she was so good at drumming up business, but they were also taken aback. “They weren't as interested in the commercial end as I was,” Madonna said. “It never occurred to me to get into this business and *not* be a huge success. I wanted the world to notice me, always have.”

Audiences began to notice Madonna. It was hard not to when she jumped out from behind her drum set, grabbed a microphone, and belted out her songs, gyrating wildly across the stage. For more than eight months, Dan Gilroy had not only provided Madonna with a basic musical education but worked nine to five so that she could stay home and concentrate on honing her talents. Now that she had, in her own words, “sucked what I needed” from them, she announced to Dan that the affair was over and that she was moving from Queens back into Manhattan to start her own band.

MARTIN SCHREIBER'S NUDE PIX FROM 1979 RESURFACED IN *PLAYBOY* IN 1985.

UNEXPECTEDLY, STEVE BRAY, MADONNA'S BOYfriend from Ann Arbor, called to say that he was fed up with life in the Midwest and ready to attack New York. Up until Bray's arrival, Madonna had been illegally squatting in a loft where she slept on a scrap of carpet and kept herself warm with three electric space heaters placed strategically around the room. One night, she woke up to find that one of the heaters had set her little piece of carpet ablaze and that she was surrounded by a "ring of fire." She doused the flames with water, but as she spun around to get more water, her nightgown caught fire. Madonna stripped it off, gathered what little she had together, and fled before the entire loft was in flames.

It was then that self-described "soul mates" Madonna and Bray rekindled their romance. "He was a lifesaver," she said. "I wasn't a good enough musician to be screaming at anybody about how loudly they were playing." Together they moved into the Music Building, on Eighth Avenue in mid-Manhattan, a charmless, Depression-era structure that now housed dozens of recording and rehearsal studios.

d her drama teacher, Mira Rostova. "Besides, I do not like her."

"It was supposed to be like the Brill Building," said a musician who rented space there in the early eighties. "The only trouble was, the Music Building was filthy *and* dangerous—the neighborhood was crawling with cockroaches and addicts. The hallways smelled of urine; the place was truly disgusting." One morning, Adam Alter of Gotham Productions was walking briskly through the Music Building's shabby lobby when a gum-snapping girl in torn jeans stopped him. "Hey," she said before walking on, "you look just like John Lennon."

At the same time, unknown to Alter, his business partner, Camille Barbone, had met an offbeat young girl on the elevator. "We had the whole second floor to ourselves," said Barbone, an attractive, no-nonsense New Yorker who had worked over the years with such stars as Melba Moore and David Johansen and for such companies as Columbia, PolyGram, Buddha Records, and Arista. "When I got on the elevator one morning, I noticed this striking young lady. She had red hair, chopped off in a Prince Valiant style."

The next day, the girl showed up again. "Did you do it yet?" she asked.

"Excuse me?" Barbone replied.

"Did you *do* it yet?"

"No."

"Okay."

The bizarre exchange on the elevator was repeated for several days. "She was teasing me, and I was intrigued," Barbone admitted.

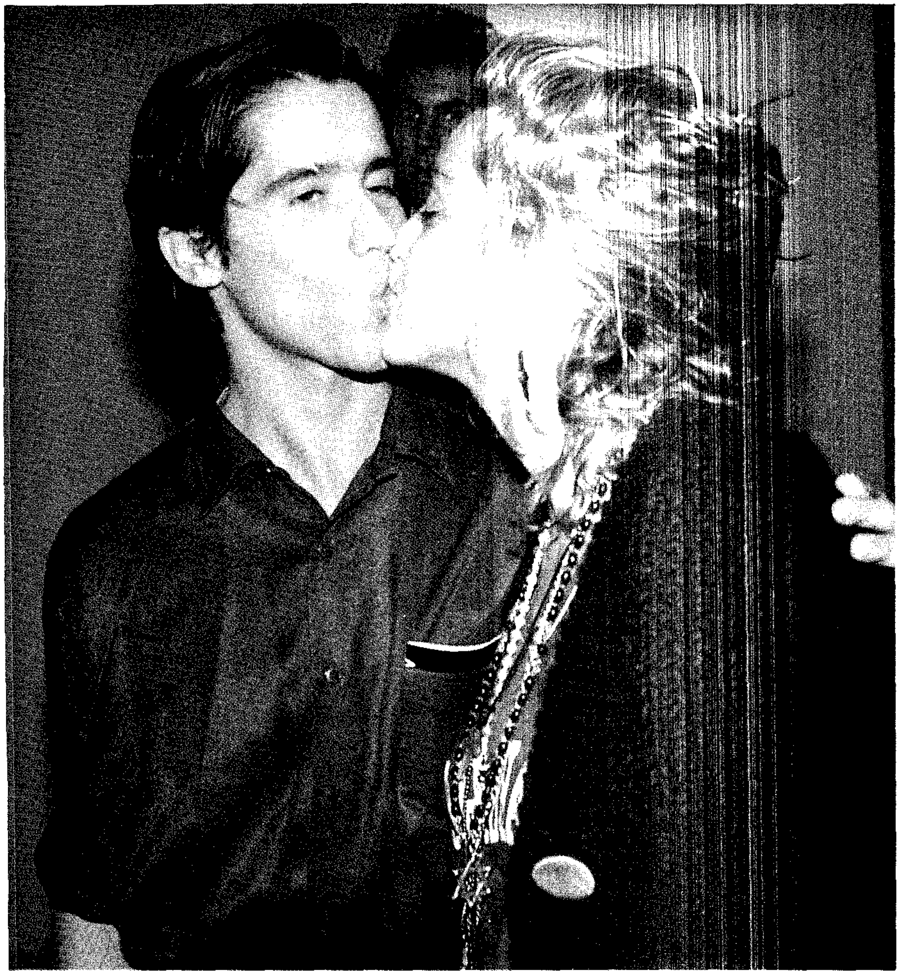
A week later, Barbone was searching for the keys to her office corridor when the same sassy young woman in dark glasses opened the door for her. "Don't worry," the mysterious girl said matter-of-factly. "You'll be opening doors for me someday."

Meanwhile, Alter had persuaded Barbone to listen to a demo tape recorded by this spectacular new talent he had discovered. Her name, he told his partner, was Madonna. Barbone thought most of the tape forgettable, except for one cut—an early rendition of "Burning Up." Alter then dragged Barbone to watch this Madonna woman rehearse. It was only then that Barbone realized that the Madonna on the tape and the mysterious woman she had been repeatedly bumping into on the elevator were the same woman. "I was shocked," she recalled. "Madonna had obviously planned this all along, and I never realized it."

Rather than feeling manipulated, Barbone was struck by Madonna's "waifish charm." "She had evolved as a personality even then," Barbone said. Barbone agreed to catch Madonna's act upstairs at Kansas City but didn't go because of a debilitating migraine. The pain she experienced that night was nothing compared with what was in store for her the following morning when Madonna paid her a visit.

"She came flying into my office," Barbone recalled. " 'You're

Photograph by Martin Schreiber/Gamma-Liaison.



WITH JELLYBEAN BENITEZ, TO WHOM SHE WAS ENGAGED AT ONE POINT, IN 1984.

just like everyone else,' she screamed. 'How *could* you not show up? This is my *life.*' "

Barbone sat speechless on her side of the desk. "I was impressed," she conceded. "Here she was *screaming* in my face, but I admired her. No one had ever been so ballsy before."

Barbone apologized, agreed to catch the show the following Saturday, and reached across her desk for her datebook to make a note of the place and time. Madonna grabbed the book and shoved it into Barbone's chest. "No," she said, "you just *remember.*" Then she left.

BARBONE CAN STILL REMEMBER sitting in the audience at Kansas City when Madonna "poked her head out from behind the curtain looking for me. When she saw I was there, the show began. She wore men's gray pajamas with red stripes and the fly sewn up. She had dyed her hair from red to dark brown. The minute I saw her, I knew she was a megastar. Wow, I thought, what I could do with that face."

Afterward, said Barbone, "she came up to me and said she had a sore throat. So I got her some tea with honey in it. Then I said, 'How would you like a manager?' She screamed, 'Yeah!' and threw her arms around me."

On St. Patrick's Day 1981, Madonna sat on the floor of Barbone's office drinking green beer as her new manager explained each clause of her contract with Gotham Productions. Barbone then recommended a lawyer to approve the contract for Madonna. "I knew she would be big," she said, "so I did my best to forestall any trouble down the road. I didn't want there to be any misunderstanding when it came to our legal arrangement." The initial agreement called for Barbone to act as Madonna's sole manager for six months, then wound up being extended for three years.

First, Madonna needed a decent place to live. She found a room on 30th Street just across from Madison Square Garden for $65 a week, and Barbone wrote her a check for the apartment. Then Barbone gathered all Madonna's worldly possessions—a guitar with a broken neck, some soiled and frayed secondhand clothes—and piled into a cab for the ride to 30th Street. "When we got there, I was appalled at the squalid conditions," Barbone said. "This was not decent, this was not safe. But she was a free spirit, and she didn't seem to care at all."

AT 29, BARBONE WAS ONLY SEVEN years older than Madonna, but she definitely took on a maternal role. Following a break-in at Madonna's 30th Street apartment, Barbone and Alter agreed to set their new protégée up in a comfortable apartment on Riverside Drive and 95th Street (her roommates were a handsome middle-aged man and his grown-up twin sons), pay her a weekly salary of $100, allow her free run of their recording studio, and find her a housekeeping job. In return, she agreed to allow Gotham Productions to mold her act, select her musicians, guide her career—and collect 15 percent of the gross.

While Madonna vacuumed during the day and wrote songs at night, Barbone fired her ragtag group of backup musicians and put together a new band. It would take months ("I can still hear Madonna whining, 'I *want* my *band.* I want it *now,*' " Barbone recalled); in the end, she signed up such respected sessions players as John Kaye (formerly David Bowie's bass guitarist), guitarist John Gordon, keyboardist Dave Frank, and drummer Bob Riley.

Still, Madonna wanted Steve Bray as her drummer. Barbone refused. Madonna already had a drummer, Bob Riley. Besides, Barbone knew that Bray and Madonna had been lovers. As a manager, Barbone strongly disapproved of love affairs among band members because of the friction created.

"I laid down the rules to Madonna," she said. "No romantic involvement with the band. There were so many heartbroken men running around, I didn't want to add to the list. She said, 'Don't worry about it' and then proceeded to go to bed with Riley." Confronted by Barbone, Madonna denied the affair at first, then demanded that Riley be fired and replaced with Bray. "I had to fire Bob," Barbone remembered, "and he was heartbroken." She then called the band members together. While Madonna sat there chewing gum, dangling her legs and blowing huge bubbles, Barbone told the other band members in no uncertain terms to "stay away from Madonna."

"She's a sponge," says her first agent."

Barbone's motherly concern also involved keeping an eye on Madonna's health. When Madonna had four impacted wisdom teeth removed, Barbone paid the dentist's bills and put Madonna up at her home in Bayside, Queens. "She wanted to get it over with, so she had all four removed at once," Barbone recalled. "That night, Madonna was swollen, she bled all night, and she cried all night. She woke me up, and I held her and took care of her."

Barbone's involvement extended far beyond dental care. She even took Madonna to Planned Parenthood and arranged for birth-control pills. "The last thing I wanted," she said, "was a pregnant Madonna."

For nearly two years, Barbone would be the single most important person in her life, nurturing her talent, orchestrating her

Photograph by Robin Platzer/Twin Images.

career, and massaging her ego. "Madonna would actually sit on my lap," Barbone said. "She needs to feel physically close to other women—she needs that nurturing. Her mother's death is still doing a number on her. She's still searching for Mommy."

They also spent weekends together going to art galleries, strolling through Central Park, or watching movies. As long as she did not have to pick up the check, Madonna seemed content. Barbone also took charge of Madonna's acting career, enrolling her in classes with the renowned drama teacher Mira Rostova. She quit after one day, saying that the experience was "too hard" and the teacher was "mean." According to Barbone, Rostova was happy to see her go. "This girl will never be an actress," Rostova told Barbone. "She is too vulgar, and she thinks she knows it all. Besides, I do not like her."

"The acting thing was a big bone of contention between Madonna and me," Barbone said. "I wanted her to evolve. She wasn't interested in the hard work it would take to become a real actress." Madonna seemed more content lolling around on the floor of her living room taking Polaroids of herself. "The character she would later play in *Desperately Seeking Susan was* Madonna," Barbone said. "I saw her do the things she does in that picture a thousand times."

For the moment, Madonna was interested only in landing a recording deal. Barbone circulated her demo, and by the autumn of 1981, agents, producers, booking agents, and packagers were vying for a piece of Madonna. At least nine record companies called Gotham to say that, on the basis of the demo, they were on the verge of signing up the hot singer with the provocative name. Barbone and Adam Alter were eager to sign a deal and replenish the company coffers that had been drained to support their up-and-coming star. (Unfortunately, those deals took too long, and ultimately she would leave Gotham and sign with Warner.)

Meanwhile, Barbone began to notice that her client was beginning to behave strangely. Madonna started speaking in hushed tones about the impact of her mother's death and the fierce competition within her family. One evening, she told Barbone she was convinced that Elvis Presley had died on her birthday "for a reason. His soul has gone to me and has given me the power to perform." Reincarnation aside (Madonna turned nineteen when Presley died on August 16, 1977), Barbone was quite convinced at the time that she was serious.

She was. Over the years, Madonna had also come to believe that she possessed powers. "Madonna was very sensitive, very attuned spiritually," said Christopher Flynn, a dance teacher and mentor. "There were things that other people might chalk up to coincidence, but we knew better."

aks up everything from you, then goes on to the next victim."

MADONNA WAS TERRIFIED THAT SHE WOULD be assassinated onstage, like the country-and-western star who is gunned down before an audience in the movie *Nashville*. "She always felt that there was somebody out there in the audience who was going to jump onstage and shoot her," Barbone said. So Barbone hired Roman "Fundy" Fundador to be Madonna's bodyguard long before she had become a star. "She was already whipping audiences into a frenzy," Barbone said. "So when she was finished, Fundy would literally scoop her up and carry her above the heads of the crowd to safety. She was *terrified.*" Even after each performance, Madonna was "afraid of being alone," Barbone said. "So I would drive her around for hours until she felt safe again. She hated being alone.

"I was her mommy for over two years, and she was just grateful for the simple things I could do for her," Barbone recalled. "Then Madonna realized she could have anything she wanted. I watched her change from a really sweet girl into someone who really believed her own publicity. My efforts at building her confidence had backfired. I knew I was losing her. All the people I had introduced her to were now slipping her tickets to concerts behind my back and taking her out to dinner."

Tensions escalated as Barbone sought to protect her investment in Madonna. During one of their bitter arguments, "I screamed at her and told her she was manipulative, an egomaniac who didn't give a damn about anyone," Barbone said. Madonna cried, but her tears were unconvincing. "At that moment, I realized I had no control over her. I knew I had created a monster who would turn on me." Enraged by what she viewed as Madonna's betrayal, Barbone smashed her fist through a door, fracturing her wrist. Madonna did nothing to help. "She wouldn't hold the door open for me, or anything," Barbone recalled. "I was in tremendous pain, but she had no sympathy at all. Madonna has no compassion. To her, that would be a sign of weakness."

Finally, in a moment of desperation, Barbone told Madonna, "I can't ever do what you want. I can't please you."

Madonna agreed, "I'm a bitch." She shrugged. "I always want more."

"Madonna is a sponge, all right," observed Barbone. "She soaks up everything she can from you; then when you're totally drained, she goes on to the next victim."

The defection was devastating. "I risked my entire career on Madonna," Barbone said, "and she nearly destroyed me. But," she added years later, "I don't hate her. I miss her."

IT WAS ERICA BELL'S FIRST VISIT TO THE CONTINENTAL Club, and everything she had heard about the place was true. "People said that the minute you walked in the door, somebody would thrust cocaine in your hand," said Bell, a strikingly attractive black dancer and NYU student who had just opened her own downtown nightclub on Ninth Street off Third Avenue, Lucky Strike. "It was worse than that. Outside the door, somebody offered me coke, which I didn't do."

Everything about that night in 1982 would remain clear in Erica Bell's mind. Once Bell passed through a billowing curtain into the main room, she was instantly struck by the blue-and-white high-tech décor. "It was straight out of *The Jetsons,*" Bell said. "There was a huge fish tank, a bar that went on forever, and these white, four-foot-high Corinthian columns for dramatic effect. It seemed like everything was covered in glitter. Very Hollywood."

At the opposite end of the long bar, sitting cross-legged atop one of these columns, was "this woman, dressed all in white—wearing a white tuxedo suit with a very wrinkled white shirt. She had this dark hair sticking up all over the place, and, of course, she was surrounded by men."

It was Madonna. "My eyes went right to her," Bell recalled. "I just could not take my eyes off her. And she had such beautiful eyes. Incredibly gorgeous. She was staring at me and I was staring at her. To me it seemed like an eternity. It's one of those strange things

SUMMER IN THE CITY, 1981.

Photograph by Beth Baptiste.

that happen in your life. When you meet someone you fall in love with. It sounds so corny or trite, but it's like the movies when time stops. We've talked about it many times since."

Bell and Madonna had a lot in common, and Bell was very impressed with Madonna's resourcefulness—especially when it came to scrounging up a meal. "Even later, when she started to make it and we were driving around town in limousines," Bell claimed, "she'd point to an alley and say, 'I used to dig through the garbage can in there looking for food. It's amazing how much perfectly good stuff people throw away.' Delicatessen and restaurant owners would come up to Madonna, and she'd recognize them right away. 'Rica, I love this guy. He used to feed me, save food for me out back.' I mean, there were times when she'd have to decide whether she was going to eat an apple or take the subway. Hearing these stories made me want to cry."

But not Madonna. "She isn't the emotional type," said Bell, who soon became Madonna's closest female confidante. "Madonna has this force. She has the most phenomenal will of anyone I've ever met. How close were we? Well, we slept in the same bed," said Bell, who would recall Madonna's curious 6 A.M. ritual of gargling with saltwater—"for her voice, I think."

"Madonna liked to make love with the

MOST NIGHTS, ACCORDING TO BELL, SHE AND Madonna went out to hot clubs like Danceteria. "We would go there on a date," Bell remembered. "We went terrorizing; that's what we called it because that's what we did—terrorize people. She would say, 'Rica, I am the best-looking white girl here, and you are the best-looking black girl here, so let's do it.' Then we'd push people off the dance floor and take over.

"We'd pick out the cute boys," Bell continued, "go right up, and without saying a word kiss them on the mouth. Then we'd take their phone numbers, walk away, and, while the guy was still watching, crumple up the number and throw it away."

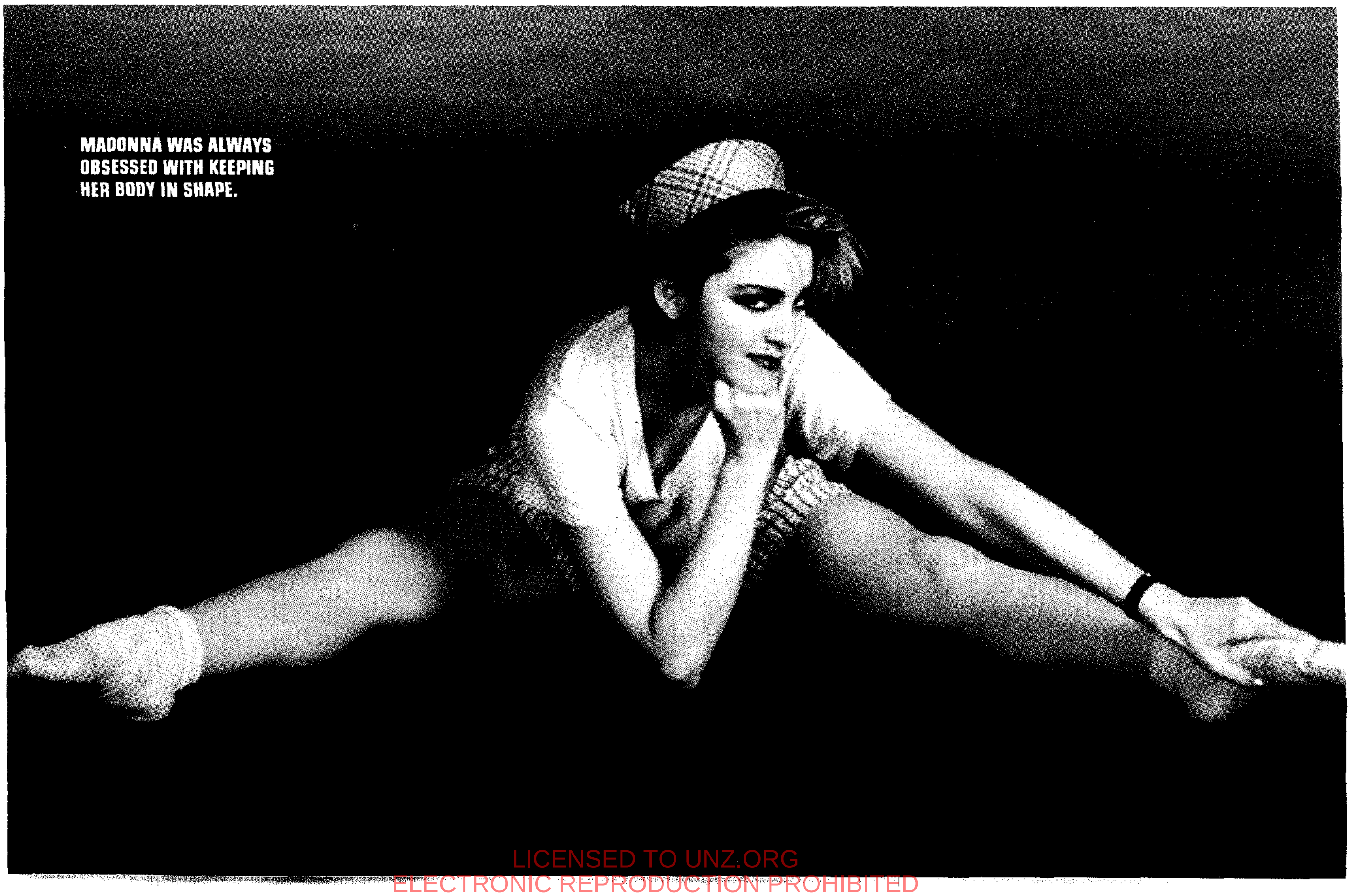
"She must be good in bed, because she is so uninhibited and athletic," Camille Barbone observed, "but it's kissing that turns her on." Erica Bell says, "I was intrigued with Madonna before she kissed me. But I can tell you one thing: Once Madonna kisses you, you stay kissed."

When they weren't prowling the clubs, Madonna and Bell talked about everything. "She used to tell me that she wanted to be famous," Bell said, "that she *had* to be famous. Madonna would say, 'I don't just need attention. I need *all* the attention. I want everyone in the world to know who I am and to *love* me.' That was two years before she had a hit record. I think the strongest fear she had then was that she might die and be forgotten."

Madonna remained her own best P.R. woman, and unquestionably the single most important person she made herself known to at Danceteria was Mark Kamins. The Manhattan-born son of jazz aficionados, Kamins grew up listening to John Coltrane and Miles Davis. After he graduated from Ithaca College with a degree in film, he went on to postgraduate studies in Paris and Athens. Returning to New York in 1978, he capitalized on his lifelong love of music by doing a stint as a disc jockey at a club called Tracks. When Rudolf opened Danceteria, Kamins signed on, and his flamboyant style quickly earned him the reputation as king of the New Wave D.J.'s.

What Kamins really wanted to do was produce records. "I was always the guy at the parties who played the records," he said. "But once I actually got inside a studio, I made the decision to become a producer." After writing a song called "Snapshot," he had landed a deal to produce an album for Capitol Records vocalist Delores Hall. He followed that up by working on a record with David Byrne.

It was at this point that Madonna sidled up to Kamins at Danceteria's D.J. booth. "I'd been watching her dance," Kamins



MADONNA WAS ALWAYS OBSESSED WITH KEEPING HER BODY IN SHAPE.

said, “but always from a distance—and she was spectacular. When she came up and introduced herself, I was struck by her innate sexuality. She is beautiful, but it is her sense of style, of individuality. She has this aura about her.”

BEFORE LONG, KAMINS AND MADONNA BECAME LOVERS. ‘She always was sexually aggressive, and it wasn’t just her image,” Kamins said. “She used her sexuality as a performer, but it’s also how she got over offstage.” Not that she left any doubts as to her intentions. “She was always straightforward. She always made it clear that she wanted to be a star. But there was also an innocence about her.”

After a few days with him, Madonna felt comfortable enough to spring her demo tape on Kamins. He did more than just listen to the demo; he played it at Danceteria. The crowd went wild for the homemade tape. Kamins was convinced that she had the makings of a star.

Kamins took Madonna’s demo to Warner Bros., where he had just completed work on the new David Byrne album and become friendly with Michael Rosenblatt at Warner’s Sire label. At a time when most record executives were stumbling over one another to sign up the next snarling, leather-clad punker, Rosenblatt had championed upbeat dance-club acts such as the B-52’s and the English duo Wham!

s open. She needed an audience,’ ’ says one boyfriend.

Kamins took Madonna to Rosenblatt’s office at Warner headquarters in Rockefeller Center several days later. He placed a Sony tape recorder on the desk and switched it on. The first song was “Everybody.” As they sat there, waiting for his verdict, Rosenblatt listened to the four songs on the demo, then rewound it and listened again. “The tape was good,” he recalled, “but not outstanding. But here was this girl sitting in my office, radiating that certain something. Whatever it is, she had more of it than I’d ever seen.”

Now all Madonna needed was the support of Sire president Seymour Stein. Less than an hour after Madonna and Kamins left, Rosenblatt took the tape to the mercurial Stein, who was in Lenox Hill Hospital recuperating from heart surgery. Stein was so excited by the demo tape that he told Rosenblatt to bring Madonna straight to him. The next afternoon, Madonna, Kamins, and Rosenblatt walked into Stein’s hospital room to meet Stein, who greeted them, Madonna recalled, “in his Jockey shorts, with a drip-feed in his arm!”

Jean-Michel Basquiat was not yet 23 when he caught Madonna’s eye at a party in 1983. The Brooklyn-bred son of a Haitian accountant and his Puerto Rican wife, Basquiat ran away from home when he was fifteen. His father—with whom, like Madonna, he had an intense love-hate relationship—found Jean-Michel four days later sitting on a bench in New York’s Washington Square Park. Jean-Michel’s head was completely shaved. “Papa,” he said, “I will be very, very famous one day.”

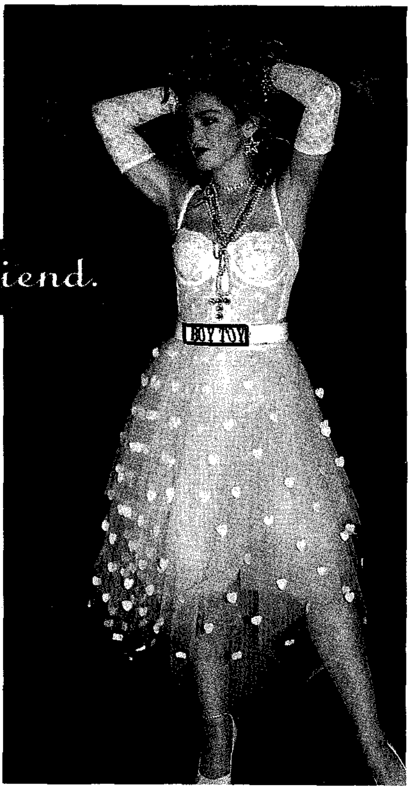
Leaving home for good at seventeen, he lived on handouts and slept on the floors of friends’ apartments as he tried to gain a foothold in the art world. To survive during this period, he worked the streets as a male prostitute. And just as Madonna had forged vital contacts at downtown dance clubs, Basquiat hung out at Club 57, the Mudd Club, Hurrah’s, M.K., Danceteria, CBGB, and other nightspots. By establishing the same sort of surrogate-parent relationship with art dealers that Madonna had established with Christopher Flynn, Pearl Lang, Camille Barbone, and others, Basquiat gained visibility. And by early 1983, he was selling his paintings for upwards of $10,000 to the likes of Richard Gere and Paul Simon. (A Basquiat can now fetch upwards of $600,000.)

“She came up to me at a party and asked me to introduce her to ‘that beautiful black boy in the corner,’ ” recalled Ed Steinberg, who produced her first video, “Everybody.” At the time, Basquiat, who would later become known for his wild dreadlocks, was sporting a dyed-blond punk hairdo. Their affair would be intense and brief, ending in part over his drug addiction. “Being seduced and abandoned by Madonna,” said a friend, “is something I don’t think Jean-Michel ever got over.” Five years later, Basquiat would be found on the floor of his bedroom, dead from a heroin overdose.

In the early spring of 1983, Madonna added John “Jellybean” Benitez to the list. He was an ambitous young musician from New York’s barrio who had already built a reputation as a mix master at the club Fun House. Benitez and Madonna, although from very different backgrounds, shared ambition and a knack for self-promotion. “Jellybean is the type of person,” observed Johnny Dynell, a singer and friend of Madonna’s during this period, “who walks in, says hi, then scans the room to see if there is anyone more important he should be talking to.”

Benitez, like Kamins, wielded enough influence on the club scene to make him a worthwhile person for Madonna to know. “Madonna sought Jellybean out,” Johnny Dynell recalled. “She had heard about him; she knew he could help her. So one night she walked right up to the D.J. booth, grabbed him, and kissed him. They are so much alike. It was inevitable.”

“Madonna always had at least three guys going at a time,” Mark Kamins said. “Each one of us was there to fulfill a separate need in her life. The cast of characters changed practically every week.”



AT THE MTV AWARDS IN 1984.

IN THE SPRING OF 1983, MADONNA WAS JUGGLING AT LEAST a half-dozen boyfriends while managing to record her first album.

When Madonna walked into the Los Angeles office of Warner, jaws dropped. “She sounded black,” said a former executive who had not seen her early videos, “and in pops this blonde. Everybody was stunned. She charmed the pants off everyone there.”

Released in July of 1983, the album was dismissed by most critics as little more than a bland collection of disco tunes. But because it wasn’t an instant hit, Madonna launched her own one-woman campaign. Through club exposure and radio airplay, the lead single from the album, “Holiday,” crawled up the charts over the next eight months. By early 1984, two more cuts—“Lucky Star” and “Borderline”—had made it into the top ten.

Her agent, Freddy DeMann, quickly learned to defer to his headstrong client in all business matters, and she expected the same arrangement in her personal life. Her affair with Jellybean Benitez was punctuated with knock-down-drag-out plate-smashing rows.

“Jellybean was the only one who could drive Madonna crazy,” Erica Bell contended. “The only time I ever saw her cry hysterically over a guy was after they had a fight and Jellybean had stormed out. She was devastated, really pathetic, on the

Photographs: left, Joe Bangay/London Features; top, Sonia Moskowitz.

floor on her hands and knees sobbing.

"It was totally unlike Madonna, of course, but he could really get to her."

A lot of people would credit Benitez for Madonna's early musical career, but "Jellybean was no rocket scientist," Bell said. "We had to tell him that osso buco wasn't a Japanese dish. Musically, Madonna knew way more than he did. He owes his career to her."

Johnny Dynell felt that Madonna and Jellybean Benitez were "meant to be together. They are true soul mates." Unfortunately their tempestuous on-again, off-again relationship, which lasted two years and nearly led to marriage, was undermined by one of the traits they shared: an undeniable aversion to fidelity.

Slightly built, standing barely five feet six inches tall, with shoulder-length hair, Benitez fancied himself a lady-killer. He was also hot-tempered, and he frequently flew into fits of jealous rage.

FROM *DESPERATELY SEEKING SUSAN* IN 1985.

IN MID-1983, MADONNA WAS lip-synching onstage at a hip-hop club on New York's Union Square called Fresh 14 when Steve Newman, the editor of a struggling underground monthly called *Island Magazine*, saw her. "I thought, Wow, she is great! My staff wasn't that impressed with her, but I wanted to put Madonna on the cover right away. For some reason I knew this girl was going far.

"At the photo shoot," Newman said, "I got really turned on." Several nights later, at a party given by Keith Haring, Madonna and Newman met again. "We danced, and she flirted outrageously," Newman remembered. "Afterward, I sat on one arm of this big chair, and she sat on the other. Then she crooked her finger at me, leaned over, and gave me this deep, deep kiss. Right then I fell head over heels."

Newman knew Madonna was a heartbreaker, and he didn't want a romance that would leave him "wounded. So I took Madonna out for a drink and told her that I wasn't interested unless she wanted something full-tilt, all or nothing—because I felt so strongly about her I knew that's the only way it could be." She said she was just as committed to a "full-tilt" relationship, and they began what Newman described as "the hottest thing you can imagine. She is unbelievably passionate, totally uninhibited. Madonna was wild. She liked to make love with the windows and shades open. I think even then she needed an audience."

Her worst fear was of being ignored. "I don't ju

Then, one morning, Benitez, to whom Madonna was by now officially engaged, arrived unannounced on Newman's doorstep. "I was sitting in the window with just my jeans on smoking a cigarette, because Madonna didn't smoke," Newman recalled. "Suddenly Jellybean came bursting in, grabbed Madonna, and dragged her in the back room. I was in a daze. I just went in the kitchen and made toast. There was a lot of screaming. She and Jellybean were still engaged, and she was trying to get out of it. But he wouldn't let her."

Newman and Madonna continued to see each other, but the incident reminded him that he was far from the only man in her life. At one point, Newman said, he told her point-blank, " 'I know your game, bitch. I know what you're doing. You're going to torture me.' Madonna indulges everybody's fantasies; then she moves on to the next man, or woman! She plays everybody every which way."

AROUND THIS TIME, MADONNA MET WITH WITH PROducer Jon Peters to discuss a possible role for her in his upcoming movie *Ruthless People*. Peters wound up hiring Bette Midler instead, but in September 1983, he was again looking for someone, this time to perform a small role as a club singer in *Vision Quest*, a romantic comedy about a teenage wrestler's affair with an older woman. "They didn't want to get someone they had to direct," Madonna said. "They didn't want to get an actress to pretend she's a singer. They wanted someone with a lot of style already."

Even Peters's former girlfriend Barbra Streisand was impressed by just how much style she had. Madonna arrived for dinner at a Chinese restaurant wearing a rag in her hair, a midriff-baring blouse, and her grandmother's lucky turquoise crucifix. Streisand pumped her for more than two hours: "She wanted to know everything about the way I dressed, the jewelry I wore, the way I sang, and how I grew up in Detroit."

Madonna walked away feeling they had had a genuine exchange—"as one singer to another." Streisand, however, was less than charitable in her assessment of her dinner guest. According to a friend who spoke with her shortly after the dinner date, "Barbra looked at Madonna as a curiosity. She admired the girl's chutzpa, but I got the impression she thought Madonna's singing was a joke."

That November, Madonna went on location to Spokane, Washington, with the cast and crew of *Vision Quest*. Bored, cold, and lonely, she called her agent's office and begged to have Benitez flown out first class to join her. When the shooting was finished, she phoned her father and announced that she would be paying the Ciccone clan a surprise visit. "Jellybean's with me, and we're coming to Detroit," she told him, "so be ready!"

As last-minute as it may have seemed, Madonna's decision to take Benitez home to meet her family was no chance occurrence. Rather than being put off by his flashes of jealousy, Madonna found them exciting. She was, by all accounts, in love with Benitez. More than once, according to Erica Bell, she said, "I'm going to marry Jellybean. And I'm going to have his baby."

She would ultimately do neither—although more than once she had the opportunity to have Benitez's child. "Madonna had several abortions when she was with Jellybean—at least three that I know of," Bell said. "She didn't make any secret about it. It wasn't something she tried to hide. She told all her friends."

Madonna was already proving herself to be a shrewd manipulator of the press. "She could lie very easily to reporters," recalled Bell. "It was fun for her—a game." On one typical occasion, Bell and Madonna drove to the Hamptons for the weekend with James Truman of Britain's *The Face* magazine (now the editor of *Details* magazine).

"He was going to do the first major piece about Madonna for a British publication," Bell said. "She called me up beforehand and said, 'Whatever you do, don't say a thing. Just play along.' Then, on the ride out, she made up stuff, all these outrageous

Photograph by Photofest.

tories—how she grew up next to the slums, how her best friend vas black, about these fights she got into and how she was ar-ested during a race riot and spent a week in jail. All untrue. We aughed our heads off when the piece came out. Madonna used o do that sort of thing *all* the time.”

desperately Seeking Susan HAD BEEN FLOATING around Hollywood for four years before it was optioned by Orion Pictures. Originally, the part of Susan had been conceived as sort of an aging hippie, to be played by Diane Keaton. Then the producers decided to go for a more modest movie, allowing producers to trim the budget down to a bargain-basement $5 million. The project really gained momentum in June of 1984, when Rosanna Arquette signed up for the starring role of Roberta, the bored New Jersey housewife.

“Madonna was someone I knew about from the local club scene,” director Susan Seidelman recalled. “I’d go to Danceteria and Paradise Garage occasionally, and I’d see her there—I knew who she was, what she looked like.”

The trouble was that some 200 actresses had already read or been videotaped for the part of Susan, opposite Arquette. The list was impressive, including such women as Rebecca De Mornay, Melanie Griffith, Jennifer Jason Leigh, Ellen Barkin, and Kelly McGillis. “The executives at Orion had never heard of Madonna,” Seidelman said. “Fortunately, one of the executives’ sons had. So they said, ‘If you’re interested in this girl, why don’t you give her a screen test?’ ”

When Madonna arrived for the audition, Seidelman recalled, “she got out of the cab, but she didn’t have enough money to pay. So here she is meeting with a bunch of movie people for a job, and the first thing she does is hit us up for cab fare. It was exactly what Susan would have done!”

Even as early as their very first meeting, Madonna came across to Seidelman as “vulnerable, sweet, even a little bit nervous. There was none of the arrogance for which she was already becoming famous. And she had a sense of humor. Given what I’d been told about her, I wasn’t at all sure she’d have one.”

Seidelman was also surprised to discover that Madonna was “incredibly disciplined. When there was a 6 A.M. call, the rest of us would have to be rousted out of bed. The driver assigned to Madonna would pick her up at a health club every morning where she’d already done 50 laps by 6 A.M.”

Nonetheless, Madonna was the indirect cause for the mounting turmoil on the set. No one, least of all Rosanna Arquette, could have anticipated Madonna’s meteoric rise to superstardom that fall. “Rosanna was very upset,” said Seidelman. “Imagine how awful it is to be hired as the star and then to be eclipsed by a novice. It made Rosanna crazy.”

d attention. I need all the attention.”

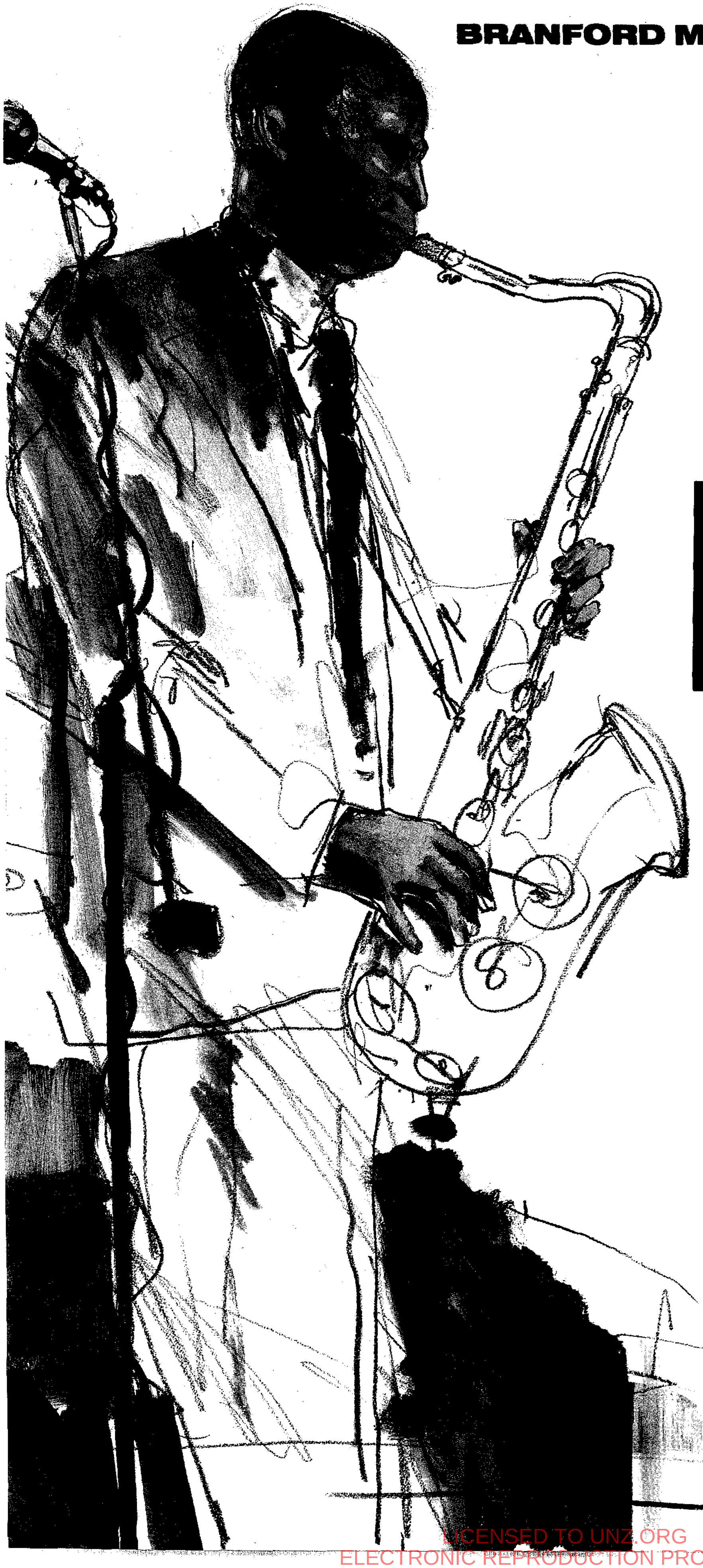
Madonna’s own pressures during filming were more personal. Benitez’s infrequent visits to her trailer invariably ended with his storming out. Benitez’s anger was understandable: Between scenes, another boyfriend from the barrio, teenager Bobby Martinez, was also paying visits to her trailer. A worker on the set claimed Madonna’s dalliances were no secret: “Her trailer would be rocking back and forth like there was an earthquake or something. *Like a Virgin* had just come out, so we all had a good laugh. But when it came to work,” he added, “she was a total professional.”

While Seidelman was editing *Susan,* Warren Beatty called up the director and asked to look at the dailies, film from each day’s shooting. “He came to the editing room and watched some scenes,” she recalled. “He was obviously intrigued by Madonna. Watching his face watching hers, I knew he wanted her. From that point on, I had a premonition that someday they would be together.” ■

ON HER 1985 *LIKE A VIRGIN* TOUR.

Photograph by Ross Marino/Sygma.

PLAYING ROCK OR JAZZ, BRANFORD MARSALIS DAZZLES WITH HIS SAX



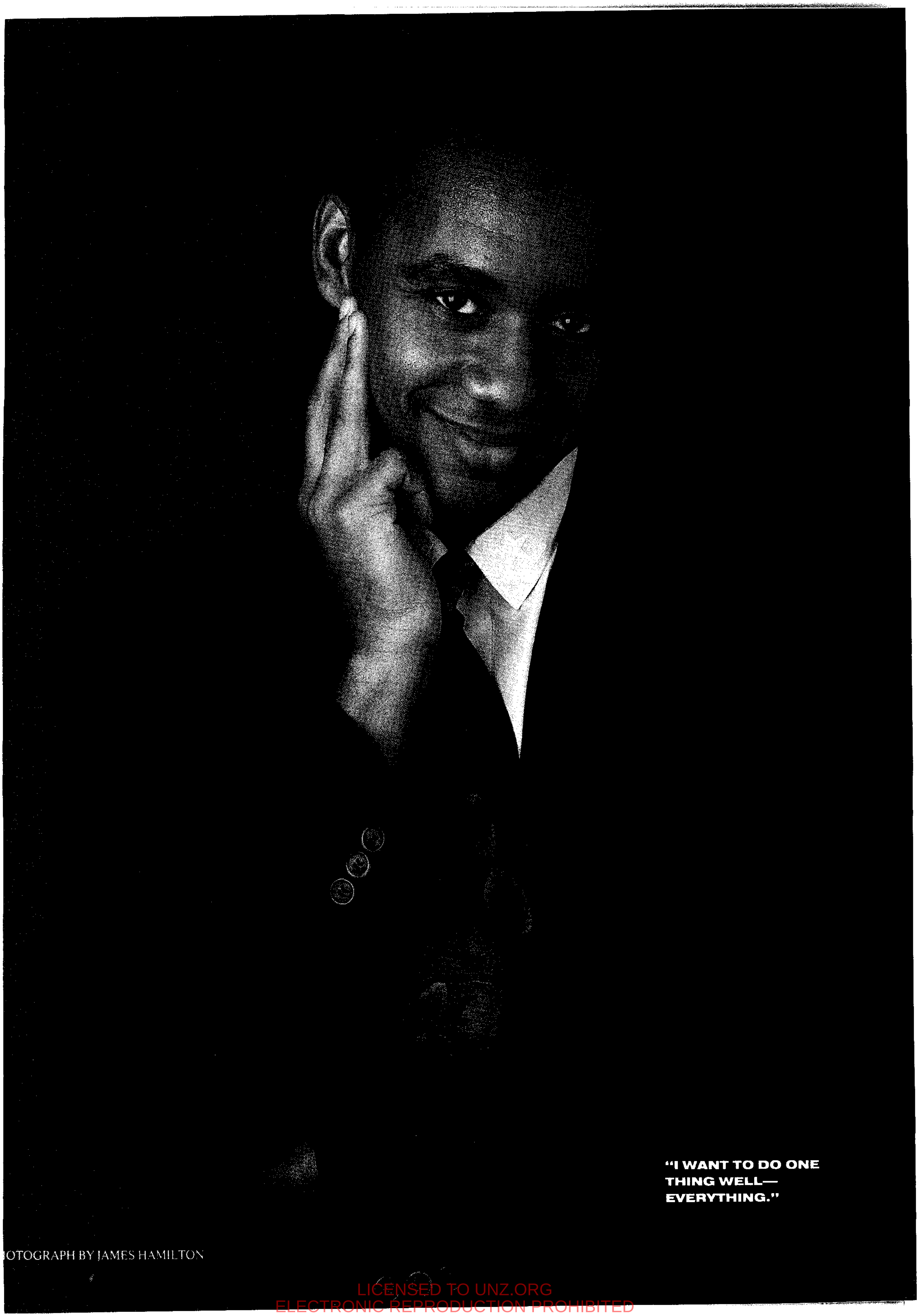
HORN OF PLENTY

BY ERIC POOLEY

WHEN THE JET CARRYING BRANFORD MARSALIS touched down at JFK on a Sunday morning in September, the jazz saxophonist was looking forward to three days off after a grueling British tour. A few hours later, he was onstage with Sting at Jones Beach Theatre, weaving delicate soprano and meaty tenor lines through his friend's refined pop. On Monday, he was in his season box at Shea Stadium for another Mets debacle. On Tuesday, he stopped by Madison Square Garden for a wily game of musical catch with the Grateful Dead, then sped down to the Village for a late set of jazz. After four hours' sleep, he rose early to tape a segment for one of the morning shows, and played some basketball with pianist Bruce Hornsby.

Then, relaxed and refreshed, he was ready to get back to work: a sold-out, five-night engagement at the Joyce Theater, celebrating the release of his new album, *The Beautyful Ones Are Not Yet Born.* The theater was packed with the farthest-flung audience in jazz—whites, blacks, Hispanics, Asians, hard-core jazz fans, Sting lovers, rappers, Deadheads—and with music executives and poseurs who'd been given tickets by his label, Columbia. With Marsalis's marquee name and crossover reputation, it's no wonder Columbia was treating the show like a rock event. But Marsalis, 31, claimed the night for jazz.

Graceful and loose-limbed, with a horn in each hand, he took the stage and greeted the crowd as if it



"I WANT TO DO ONE THING WELL— EVERYTHING."

OTOGRAPH BY JAMES HAMILTON

were an old friend at a coffee-shop counter. A Deadhead called out, "You sounded great last night, Branford!"

"Well," Marsalis replied, "let's see if you like *this*."

And with that, the Branford Marsalis Trio erupted into a tune called "Roused About"—visceral, challenging music that swings hard and swims out beyond the farthest buoy. Jeff "Tain" Watts, the truckish drummer, jutted his chin and went on an intimate rampage, playing as if possessed by the souls of Art Blakey and Keith Moon. Bob Hurst, a debonair bassist with uncanny control, turned a walking bass line into a sprint. And Marsalis flew above them on his soprano sax—now fluty, now piercing, now a burning, transcendent cry. With a shout from Marsalis, a passage of toe-tapping swing gave way to a drums-and-sax sequence that hurtled down a staircase of rhythm and melody—but Marsalis's atonal sax provided the percussion, and Watts's drums did the singing.

BREAKING OUT

"HE NEEDED TO DEFINE HIMSELF OUTSIDE OF WYNTON," SAYS A FRIEND. "HE FOUND HIS VOICE WITH STING."

That kind of role reversal sets the band apart from conventional trios, in which a rhythm section supports a single lead instrument. The Marsalis Trio has three leads: Any player can burst to the surface at any time, and often all three improvise at full tilt, tossing around rhythmic, melodic, and harmonic ideas, navigating outside conventional modes and chord changes, turning havoc into delight.

After the second tune, Marsalis watched a few bewildered folks leave the theater. He wasn't surprised—his jazz isn't for everybody, and he likes it that way. He went back to work, carrying a load of converts with him.

THESE DAYS, MARSALIS SEEMS TO BE having a better time than anyone else in town. He moves through more musical worlds in a week than many musicians conquer in a career. From a technical standpoint, it isn't hard for a jazz virtuoso to play rock—Marsalis's younger brother, jazz trumpeter Wynton Marsalis, compares it to "Bo Jackson playing Little League"—but it is rare for a jazzman to make his playing as anthemic, distilled, and emotionally specific as good popular music must be.

Marsalis manages to do that yet still dedicate himself to jazz—at least, as much as he can dedicate himself to anything between Mets and Giants and Knicks games, pickup basketball and football, appearances on rock and rap albums, movie and television roles, film scores, sessions for an album of acoustic blues, mornings jacked into an Apple Macintosh, interludes at the weight room or sushi bar, time with his wife and five-year-old son, and whatever other improvised paths his imagination leads him down.

WITH YOUNGER BROTHER WYNTON.

Photograph by Arnaldo Magnani/Gamma-Liaison.

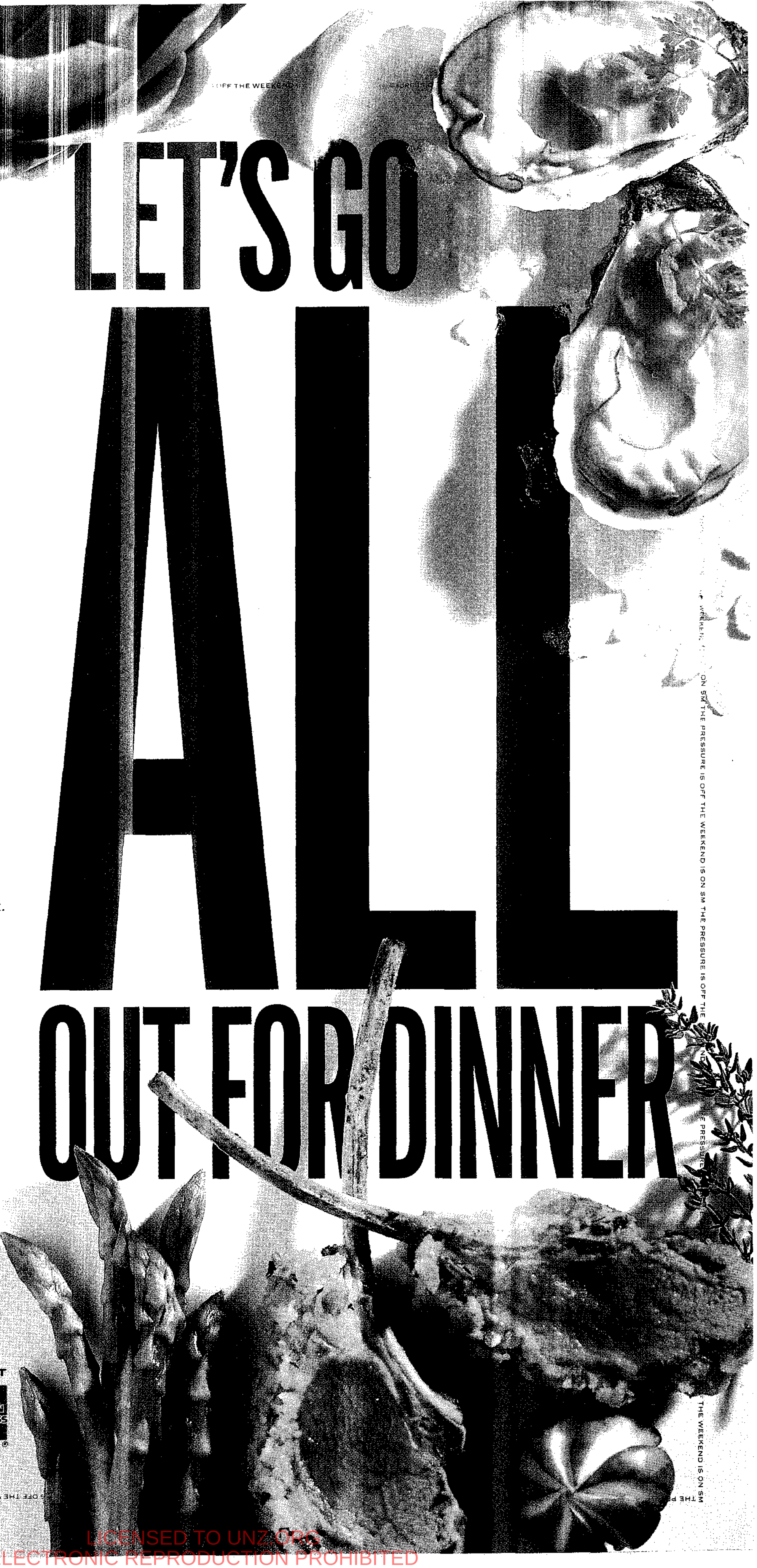
Early this year, he and his wife, the singer Teresa Reese, and their son, Reese, moved from Williamsburg to a house in New Rochelle. But Branford is rarely home—he has been too busy symbolizing something special in today's ghettoized music world, where the borders between styles are strung with barbed wire. The eldest son of a distinguished New Orleans jazz pianist, he grew up listening to rock, funk, disco, and fusion, and he never lost his affection for well-played pop even after his last name came to stand for "neo-traditional" jazz. He plays whatever he likes with whomever he likes—Steve Coleman or the Neville Brothers, Dizzy Gillespie or Tina Turner, the rap group Public Enemy or the avant-folk banjoist Bela Fleck. He likes to sit in, and to hang out.

"He knows folks everywhere," says Wynton. "We'd be on the road in Wisconsin—a message for Branford's at the hotel. London—a message for Branford. Tokyo—a message for Branford. He knows how to be around people."

He earned a reputation as a musical chameleon and undisciplined player—an easygoing man whose gifts stretched further than his practice schedule. In 1985, after three years in the Wynton Marsalis Quintet, he emerged from his brother's shadow to join a jazzy pop band led by Sting. Wynton, stung by the defection, accused Branford of trading jazz truth for pop falsehood, but Branford was busy playing insouciant sideman to Sting, pouring vinegar over the star's British pomposity—an effortless turn captured in the concert film *Bring On the Night*. That success led to some lighthearted roles (in Spike Lee's *School Daze*, Danny DeVito's *Throw Momma From the Train*) that brought Marsalis to the brink of crossover fame.

Branford has been typecast as a happy-go-lucky alternative to the self-righteous Wynton, but those caricatures aren't fair to either brother. Wynton ruffles feathers with his pronouncements about jazz's place atop the cultural hierarchy, but his insistence on standards is sincere—and needed. And Branford's image of goofy laissez-faire is misleading—he keeps himself to himself by using his extroverted persona as a shield, and he's every bit as smart and passionate about music as Wynton, just a bit more fun. He never indulges in campy, self-conscious eclecticism—he won't be sitting in with Deee-Lite anytime soon. He knows that jazz is aesthetically superior, but he doesn't condescend to rock; if he did, he couldn't play it so well.

In 1989, Marsalis left Sting, put together his own dream quartet—Watts, Hurst, and pianist Kenny Kirkland. They record-



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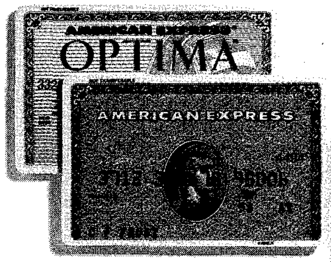

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ed a testament to jazz liberation called *Crazy People Music,* a record that awed critics and forced many of the young lions to reset their compasses. Around the same time, he composed a hummable soundtrack for Spike Lee's *Mo' Better Blues;* he wasn't surprised when the lightweight movie music far outsold the heavyweight jazz.

Now, with *The Beautyful Ones Are Not Yet Born,* Marsalis moves further into the territory staked out on *Crazy People.* Without Kirkland, who left the band to go out on his own, the group is even more nimble and unhinged. One track, "Cain & Abel," teams Branford and Wynton; the title winks at their brotherly wrangling, but the tune is pure brotherly love—it would sound at home on one of those classic Blue Note records of the late fifties. The rest of the album lives in 1991—skronking crescendos emptying into smooth places, worlds away from the tasty but trad albums he made in the past (*Renaissance, Trio Jeepy*) and the heavily composed music Wynton makes so well. What used to seem an aimless life now seems one without limits, lived without recognition of the hobgoblins that rule smaller minds—and talents.

"If I had to look for an analogy in musical history," says Sting, "I'd look to someone like Louis Armstrong—an incredible musician and also a huge celebrity, a politically aware man from New Orleans. Branford could become that kind of figure—a great artist who is greatly loved."

Sting understands where Marsalis wants to go, but the jazzman's mix of amiability and ambition have confused some others around him. One day last month, he was talking to his manager, Anne Marie Wilkins, about a lead sitcom role he'd been offered.

"That's not for you," said Wilkins.

"Then you don't understand me."

"Branford, what do you want to be?"

"I want to do one thing well."

"And what thing is that?"

"Everything."

IN A TV STUDIO ON 23RD STREET, MARSALIS has just appeared on *Mad Dog Live,* a sports-talk show. Now he's chatting with another guest, hockey star Pat LaFontaine.

"I'm learning sax," says LaFontaine.

"Cool!" says Marsalis, happy to find another cross-trainer. "Anything you need, let me know—lead sheets, lessons—I'll be your metronome." He scribbles his phone number. "I'll teach you sax," he says, "and you teach me hockey."

Two women ask about Wynton.

"I loved your brother in *Throw Momma From the Train,*" says one.

"Uh, that was me," says Marsalis.

"*You?*"

"Don't worry about it—people have been mixing us up for 30 years."

They were born a year apart—Branford in 1960 in Breaux Bridge, Louisiana; Wynton in 1961 in New Orleans. They are the eldest of six sons born to Ellis Marsalis, a local legend of the bop piano who couldn't make a living at jazz. Ellis taught music at a performing-arts high school; his strong-willed wife, Delores, ran the family and kept her boys focused on achievement.

Branford and Wynton shared a room for seventeen years. Together with nine other black children, the brothers took part in one of the first great experiments in Louisiana integration, at the local Catholic elementary school. "We were the first generation to be educated from age five by white people," says Branford. "We adapted to the dominant culture. I got along fine."

Wynton remembers it differently. "People were always calling us names and picking on us—I mean white and black people. That really hurt Branford." Wynton is on the phone from a Buenos Aires hotel room at three in the morning, his voice a husky whisper in the night. "It was strange, the way we grew up. Living on the other side of the tracks, dealing with integration, bad cats in the neighborhood, all kind of fake toughness and frontin' going on. Branford wasn't about that."

TWO WORLDS

"I AM A JAZZ MUSICIAN, BUT SOMETIMES I PLAY ROCK," SAY BRANFORD MARSALIS. "THAT MAKES PEOPLE MAD."

"I was the kind of person who'd deflect situations," says Branford. "Wynton was the kind of person who'd say, 'Say it again and I'll punch you.' "

Wynton got serious about trumpet at thirteen; Branford started out on clarinet, then switched to alto saxophone, but wasn't devoted. "Music was always there, but I didn't want to be a musician. I wanted to be a lawyer but flunked a big class; wanted to play football but blew out my knee; wanted to go into history but lost interest. Those doors closed one by one until the only door left open was music."

His music, at the time, was not jazz. "As a kid, I loved Led Zeppelin—I camped out for tickets in the rain," he says. "I dragged Wynton to Parliament/Funkadelic concerts." In 1975, he drove his mother crazy playing Donna Summer's "Love to Love You Baby" over and over—she heard a woman making orgasmic noises in her son's room; he heard the hippest backing track of the disco era. "She thought it was smut; I loved it."

AFTER HIGH SCHOOL, MARSALIS ATTENDED Southern University, a black college in Baton Rouge. He studied with jazz clarinetist Alvin Batiste and started getting serious about music—so serious that Batiste threatened to flunk him if he came back for a second year. Instead, he went to the Berklee College of Music, in Boston, where he put in long hours learning the tradition, and landed gigs with Clark Terry and Lionel Hampton. By then, Wynton was finishing

WITH STING'S BAND IN 1987.

Photograph by Larry Busacca/Retna.

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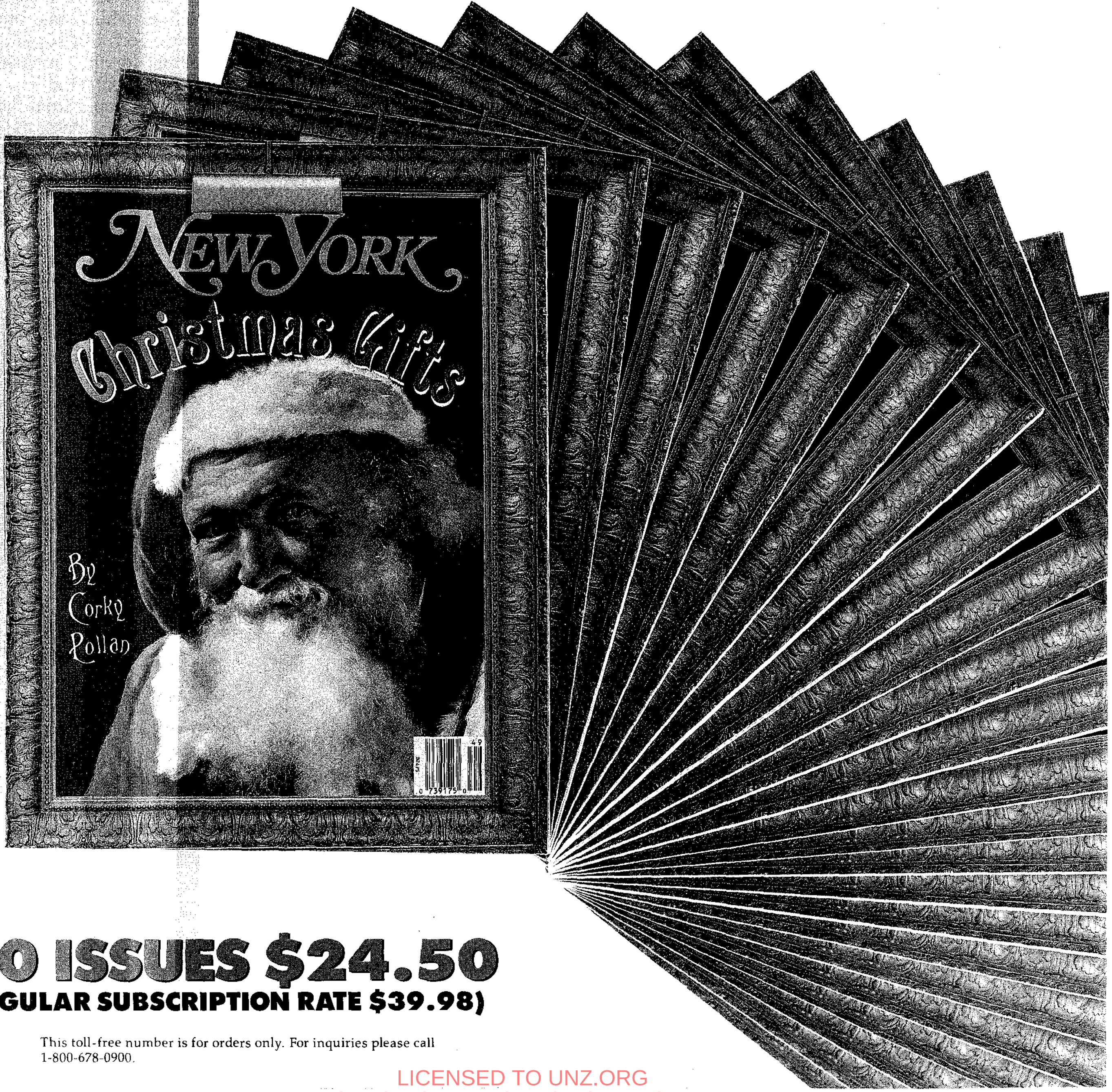

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at Juilliard in New York; in 1981, they toured with Art Blakey's Jazz Messengers, the hard-bop finishing school.

Wynton asked Branford to help him put together a jazz band—and persuaded him to switch to tenor sax. Branford did, developing a huge tone and wearing his influences on his sleeve: Lester Young and Ben Webster, John Coltrane and Sonny Rollins—all of them filtered through Wayne Shorter.

Today, ten years after the Marsalises gave birth to the jazz renaissance, it's hard to recall how radical the plan really was: At the tail end of the fusion era, with acoustic jazz at low ebb and artistic standards at sea, few young people were dedicating themselves to the music, speaking up for its tradition, or committing themselves to its rigors.

The vision was Wynton's. "I didn't see it coming," says Branford. "I owe it all to my brother. He made it happen."

If Wynton conceived the idea, Branford recruited the band. He brought in Berklee classmate Jeff Watts on drums, pianist Kenny Kirkland, and a succession of bassists. The band played breakneck bop, and people came to listen. The Marsalis legend was born.

That legend belonged to Wynton—the point man in the jazz revival. "Branford didn't seem like the older brother," says Kirkland. "He was under Wynton's tutelage, under his wing. He had to be in a shell. He had to agree with Wynton's view, 'cause it was Wynton's band."

Wynton was after a regal jazz ideal that didn't interest Branford. The difference extended even to their attitude toward the nicknames used by the band. Wynton's tag started out as Wymski, mutated to Wymskain, and was shortened to Skain. Branford's was Steeple—when his hair grows out, his widow's peak resembles one—mutated to Steeplone.

"You shouldn't let 'em call you Steeplone," Wynton told Branford.

"Why not?"

"That's not noble, man."

"Who *cares,* man?"

Branford started to consider alternatives to the noble jazz life. He was looking for a change, but he didn't know where it would come from. "You need a break sometimes," he says. "You just get sick of the stuff you're playing." Jazzmen have long taken breaks from performance, to "woodshed" and find new direction. In the late fifties, Rollins practiced on the Williamsburg Bridge for two years. In the eighties, Marsalis went off and joined a rock band.

At that time, Sting had just disbanded the Police. He happened to catch the Marsalis Quintet one night in 1985, and arranged a dinner with Branford at Odeon in TriBeCa. "I'd been very excited by his playing," says Sting, "and talking to him, I realized he was a creature after my own heart—he didn't have any prejudice about music. He saw it as a continuum. He could quote from Zeppelin or Bird. I said, 'Let's work together.' "

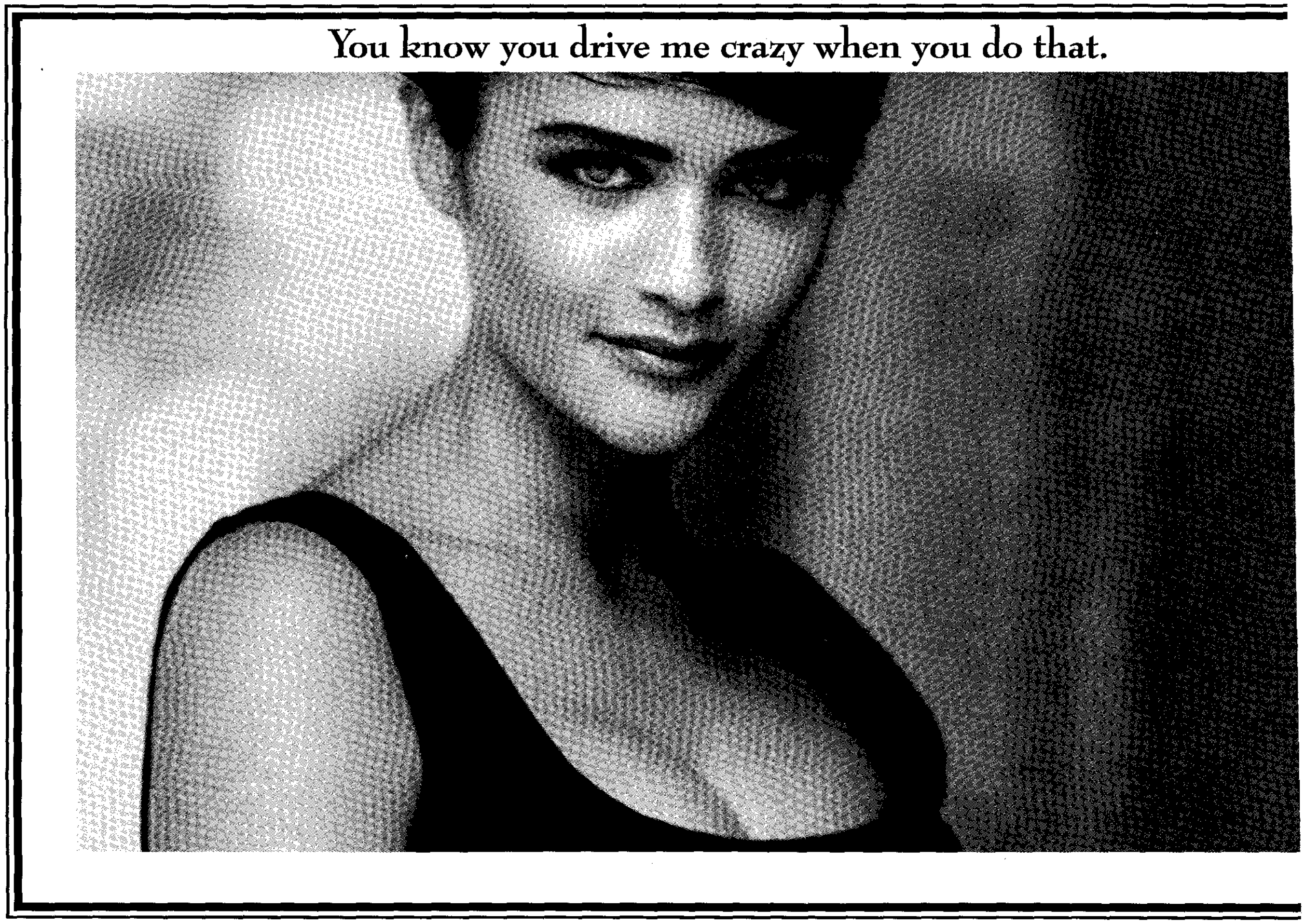
Just as he'd recruited a band for Wynton, Branford helped put one together for Sting. In the process, he broke up Wynton's quintet. "It hurt Wynton really bad when Branford went," says Kirkland, who left for Sting's band alongside Branford. "But Branford had to do it. He needed to define himself outside of Wynton. He found his own voice with Sting—it made him more aggressive and confident."

One of his first gigs with Sting was at Live Aid, the big-time Africa-relief concert that played to 72,000 rabid fans at London's Wembley Stadium and a worldwide TV audience.

"I just wanted to see what it would be like," says Marsalis, "and I liked it. The crowd had no idea who I was, but they were cheering their butts off. They weren't screaming for me, but that was okay. I wasn't after adulation."

He got it, though—more from the rock stars than from their fans. After the show, Mark Knopfler asked him to sit in with Dire Straits at their concert that night.

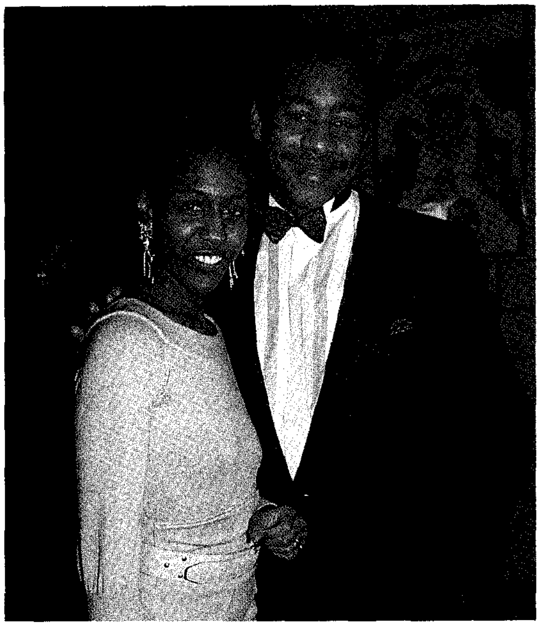
"I thought, This is cool," he says.


You know you drive me crazy when you do that.

THE JAPANESE BUSINESSMEN AT the sushi bar are glancing over their shoulders at Marsalis, who sits comfortably in a tank top and shorts. They sense that he's famous but can't quite figure out who he is. Marsalis notices this and smiles.

"People never recognize me," he says, " 'cause I don't look like Branford Marsalis. He's a jazz musician—he must be fat and old. The ushers at Shea think I work for Alcan Aluminum because of a T-shirt I wore to a game. When I go to Shea with Spike Lee, I pretend to be his bodyguard—'Give the man some space!' "

Marsalis enjoys his position just this side of true celebrity and loves to travel incognito—in the recording studios of L.A., session men sometimes don't recognize him; in the first-class compartments of airplanes, businessmen never do. And he never tells them.



WITH WIFE TERESA REESE.

"See, I am the true egomaniac—I don't explain myself," he says. "Most of the people accused of egomania are actually insecure—they spend all their time telling people how good they are. A real egomaniac doesn't waste his time, because they wouldn't know anyway. And that's how I really feel. We put our records out, play our stuff in concert—do they know what we're playing? Hell no. Do they know or care how hard it is? Hell no. So why bother? Any time I go to high schools to talk, the kids always ask me, 'Who's better—you or Kenny G?' I say, 'Hey, no question—Kenny. Kenny's the man.' "

He's starting to roll now; the monologue ranges from a comparison of the improvisational gifts of great athletes and jazzmen through a frank assessment of rap—"I like it 'cause it's the only R&B these days that's hard, but it can't really evolve musically because the kids that do it aren't musicians"—to Spike Lee, multicultural education, Western arrogance, and black-white relations. Somehow, the conversation turns back to music. I ask if he agrees with the critics who say his jazz has reached a new level.

"I'm more interested in whether it's good than whether it's new," he says, "but yeah—it just started happening recently. Despite what you read in the papers—Is it *new*? Is it *ground-breaking*?—the real way to learn to play jazz is to borrow a little bit from this guy, a little bit from that guy, and eventually it starts to sound like you. When you make it your own, it's not by choice. Either it happens or it doesn't. It is finally starting to happen.

"That's why I practice more now than I ever have. It was time to get serious—I couldn't play the music I wanted at the level I was at—I had to come up. Now that I have, I'm frustrated when audiences can't follow what we're doing. They want music they recognize. They listen to new music just long enough to say, 'I don't like it—it's *garbage*.' But I don't want to play

Perhaps I should do it again.

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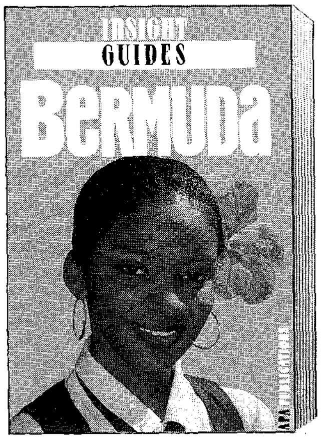

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the same old ballads anymore."

I mention that Wynton believes that reaching full jazz potential requires absolute focus. "I do have absolute focus—it just wanders. But it's absolute on whatever I'm focusing on at that moment." He laughs. "Actually, I think he's right. If I did that, the result would be frightening."

Wynton thinks Branford's interest in rock is cultural slumming that he uses to escape the isolation of jazz.

"I've heard him say that. It's not true. There's no deep secret here. I play what I like. I am a jazz musician, but sometimes I play rock. For some reason, that makes people mad. There's always something else you can do that will shock and appall people. I haven't found 'em all—I'm sure I can find a few more so people can say, *'What is he doing?'* That's what I enjoy."

THE HOTEL-ROOM DOOR SWINGS open, and Marsalis walks inside and greets Bruce Hornsby with a "Yo, Bruh" and a bear hug. A lanky, low-key Virginian, Hornsby brought rare pianism to pop with his 1986 hit "The Way It Is." For the past year, he has been an honorary member of the Grateful Dead.

Sprawled across couches in a plush suite overlooking Central Park, the two friends dive into their favorite topic—basketball. They trade hoop trivia, slag a coach or two, and soon it's time to ride a van from Central Park South to Madison Square Garden. Marsalis flits around backstage, falling into discussions of ancient Sumerian drumming, Keith Jarrett's piano, Wynton's basketball skills. He climbs the stairs to the stage and fools around on Hornsby's grand piano.

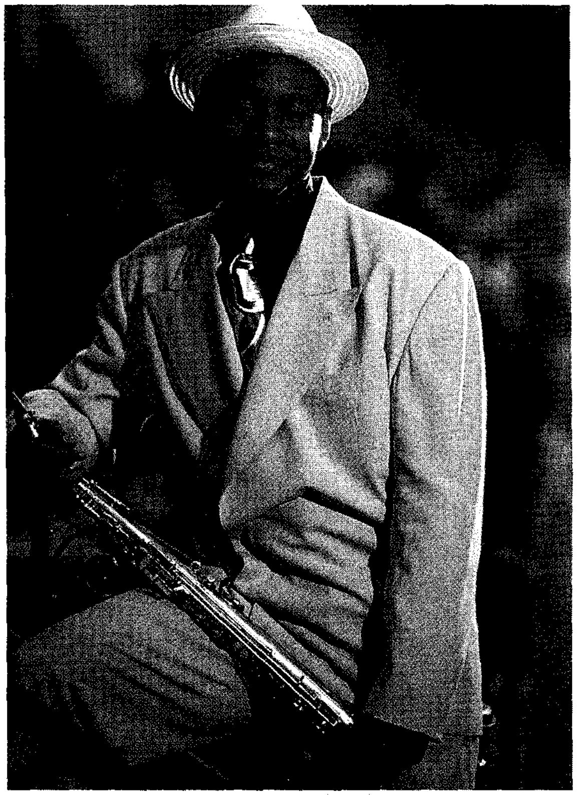
Nearby, behind a bank of amplifiers, Jerry Garcia, the Dead's éminence grise, sits in a little fabric cabana that shields him from the adoring eyes of the Deadheads. Lighting a cigarette, Garcia spots Marsalis. "He's such a sweetie," says Garcia. "And such a musician—we're almost good enough to keep up with him." Garcia calls to Marsalis, "Hey, Branford—don't do anything to embarrass us tonight, okay?"

"No guarantees, Jerry," says Marsalis.

Which is what draws him to these dowdy psychedelicists: When the Dead bust open a song and toss its shards into the night, the result can be shimmering and ineffable—or just a bust. Marsalis enjoys the risk of improvisation, and when he's around, it usually pays off.

The show begins, and Marsalis has n idea what the Dead will play, but he pick up the simple chord changes easily an starts adding odd harmonies and wry melodic comments. The music peaks early i the second set, during a jazzy instrumental passage called "Slipknot!"—edgy, angular march music, full of odd momentums and modulations.

Grouped together at stage left, Garcia, Marsalis, and Hornsby begin a little game: Garcia tosses out an eerie musical phrase—a sonic forkball that Hornsby alters and passes on to Marsalis, on soprano sax, who turns the phrase on its ear and wings it back to Garcia, who breaks into a smile. The game continues—improvised melodies making the rounds, the lithe saxophonist and stout guitarist both rocking from the waist—as the band tumbles without pause into an upbeat shuffle called "Franklin's Tower." Marsalis puts down his soprano, picks up his tenor, lunges forward, and sends a mighty wail through the 125,000-watt digital sound system. The tie-dyed sea swells and crests along with the solo, and Marsalis looks ready to burst. It's a larger-than-life rock moment—simple, strong, and hard to come by at the Village Vanguard.



IN *MO' BETTER BLUES.*

Photograph by Steve Sands/Outline.

"I like the Dead 'cause they're out," he says later, riding with Hornsby in a limousine bound for a Village jazz club. At the club, the splendid pianist McCoy Tyner is spinning out a set of standards. During "Don't Get Around Much Anymore," Marsalis—who clearly does—shuts his eyes and smiles. "All kinds of music in the world," he says.

AT THE END OF A BUSY WEEK—SEVEN shows in eight days—Marsalis is about to make his sweetest music of all. Just before he goes on for his last night at the Joyce Theater, an unexpected visitor shows up.

Ellis Marsalis, New Orleans piano man and family patriarch, glides into the dressing room and hugs his son. A big, graying man with a deceptively sleepy air, he has just concluded a performance at Carnegie Hall. Father and son start analyzing the Saints' chances in the NFC West, the pros and cons of on-line computer bulletin boards, advances in fiber-optic technology, and music.

"This band goes beyond, E," Branford tells his father. "But tonight we'll get through the burnout fast. You know that Monk thing, 'Friday the 13th'?"

They sing the bluesy melody together. "When you hear that, come on out."

The trio rips through two tunes from the new record, and Marsalis, on soprano, tosses a few lines from the "Spiderman" theme into the mix. Then he picks up his tenor and puts on the brakes, delivering a gruff, ruminative ballad that pokes around three choruses without ever stating the melody. He rears back and blows some gut-bucket blues—pulling gospel shouts from the throats of the assembled—then suddenly flies up and away from the chordal plane. He barks at his horn, makes a face at Watts, and drops into a clean statement of the theme—"Everything Happens to Me." He segues into the Monk tune, and his father takes the stage and adds some elegant bop essays—each a jewel box, tidy and perfect. For the next half-hour they trade ideas, get into some good-natured competition, and finish with a lush, old-fashioned "Mood Indigo"—just the kind of number Marsalis had vowed not to play during these shows. Nobody seems to mind.

Afterward, the backstage area is packed with friends, sycophants, homeboys, hackers, fashion plates, hustlers, and a dominatrix or two—most of whom seem to want something from Branford.

"Remember me? Tokyo, 1986?"

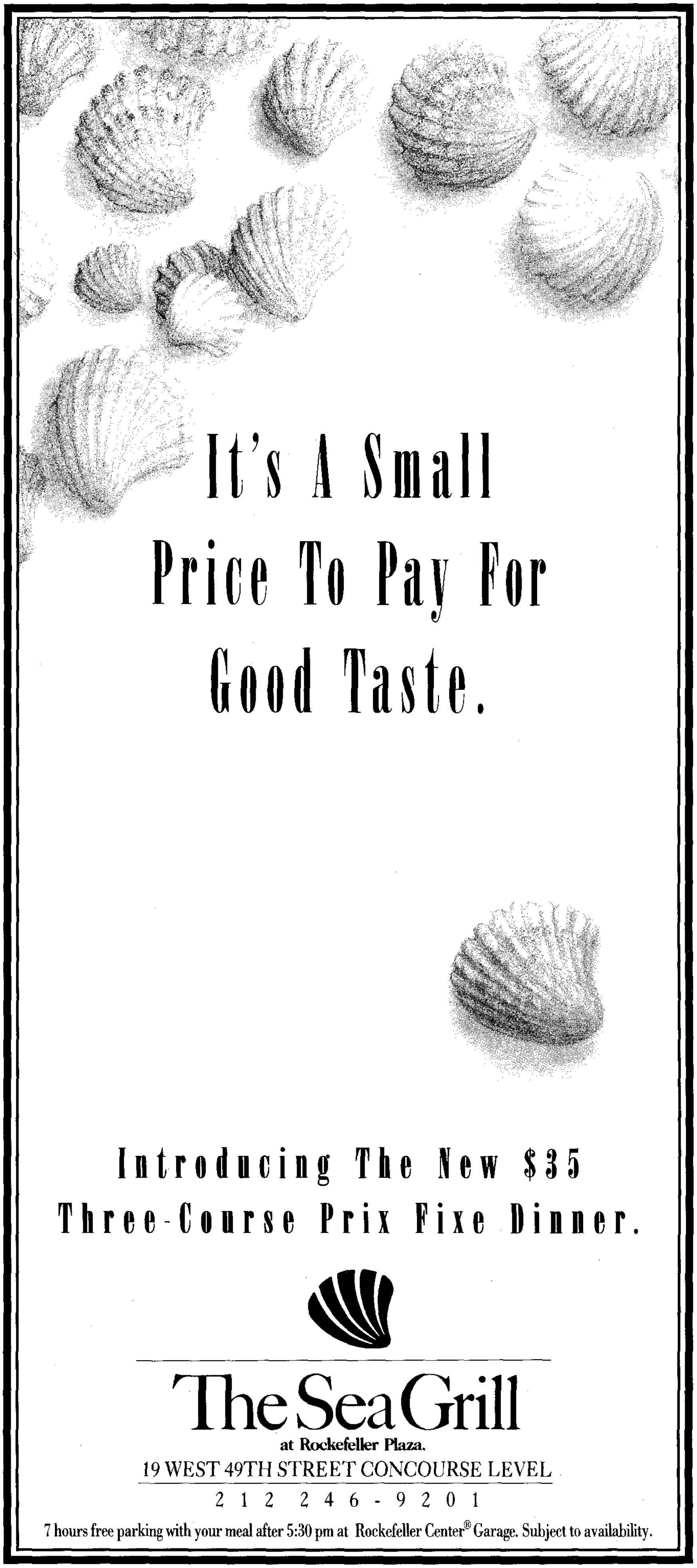
"Sitting in with the Dead again?"

"You heading out to Shea?"

Marsalis navigates past these voices and focuses on his friends, making them feel good. "Where'd you get the bad pants?" he asks a fashion-conscious one; "Staying away from dairy," he tells a diet-conscious one; "I'll send you the program," he tells a computer-conscious one. Then, he and his father head for the car. "Been quite a week," says Branford. He has four days off before he starts another month on the road. "I've got to get some rest."

"Should we just drive over by the hotel?" Ellis asks.

"Okay," says Branford. Then his eyes get that schoolboy gleam. "Hey," he says. "Joe Henderson's at Fat Tuesday's." They climb into the car and drive away. ■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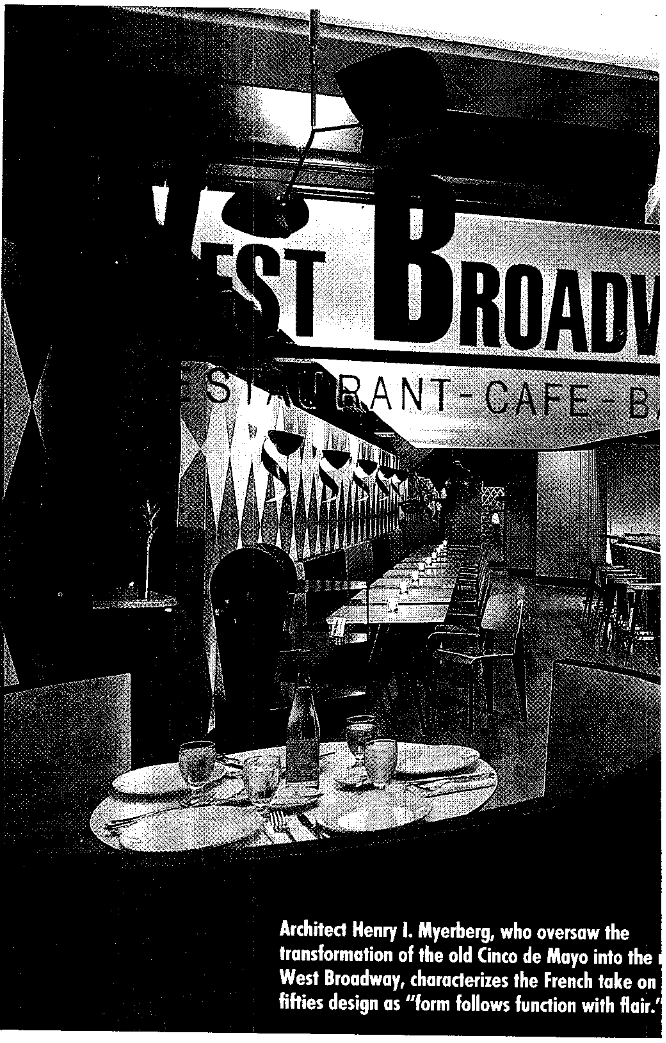
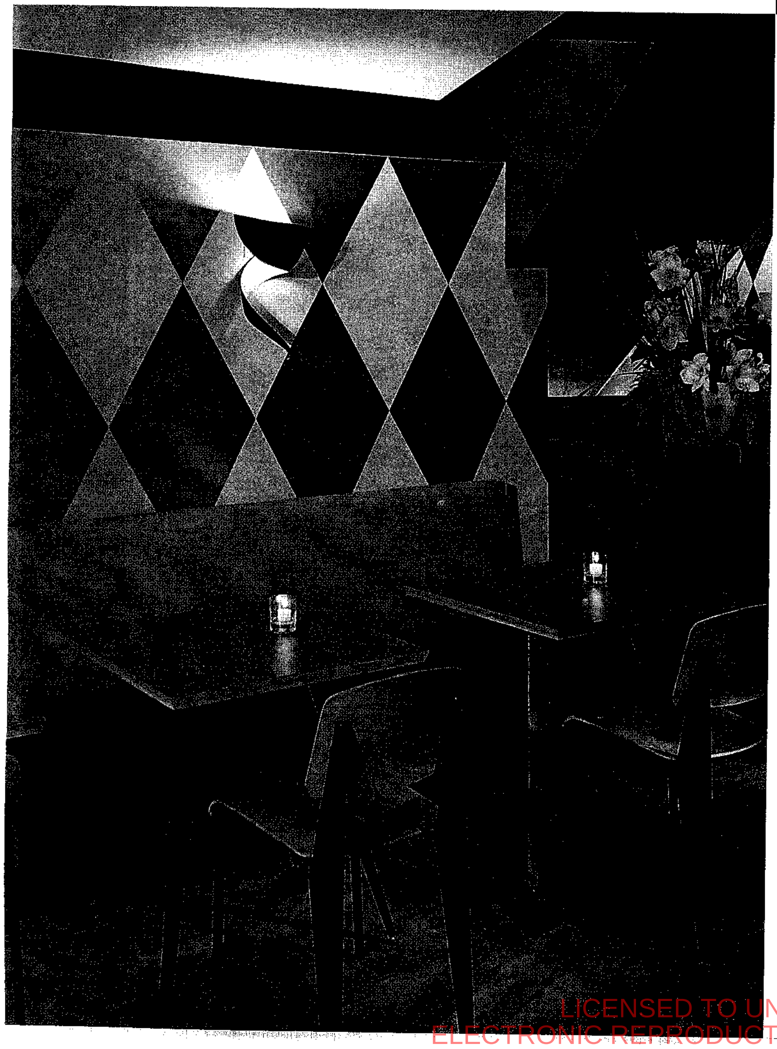
NOUVELLE FIFTIES

When the fifties-design revival started a decade ago, it seemed no more serious than an *I Love Lucy* rerun. Today, fifties has gained a lot of ground, and Tony DeLorenzo, the vintage-furniture dealer, may have just given it its final shove into the mainstream. Though he owns three furniture galleries, two of which specialize in fifties furniture, his forum this time is West Broadway, a bistro at 349 West Broadway (near Grand Street) in which he is a partner. Here, the fifties-design elements—furniture, lighting fixtures, art—are almost exclusively French. And in French hands, that decade was no joke. Kitsch and exaggeration gave way to quality, discipline, and perfect proportion. This is fifties style that can keep the connoisseurs amused even as it wins over the mob.

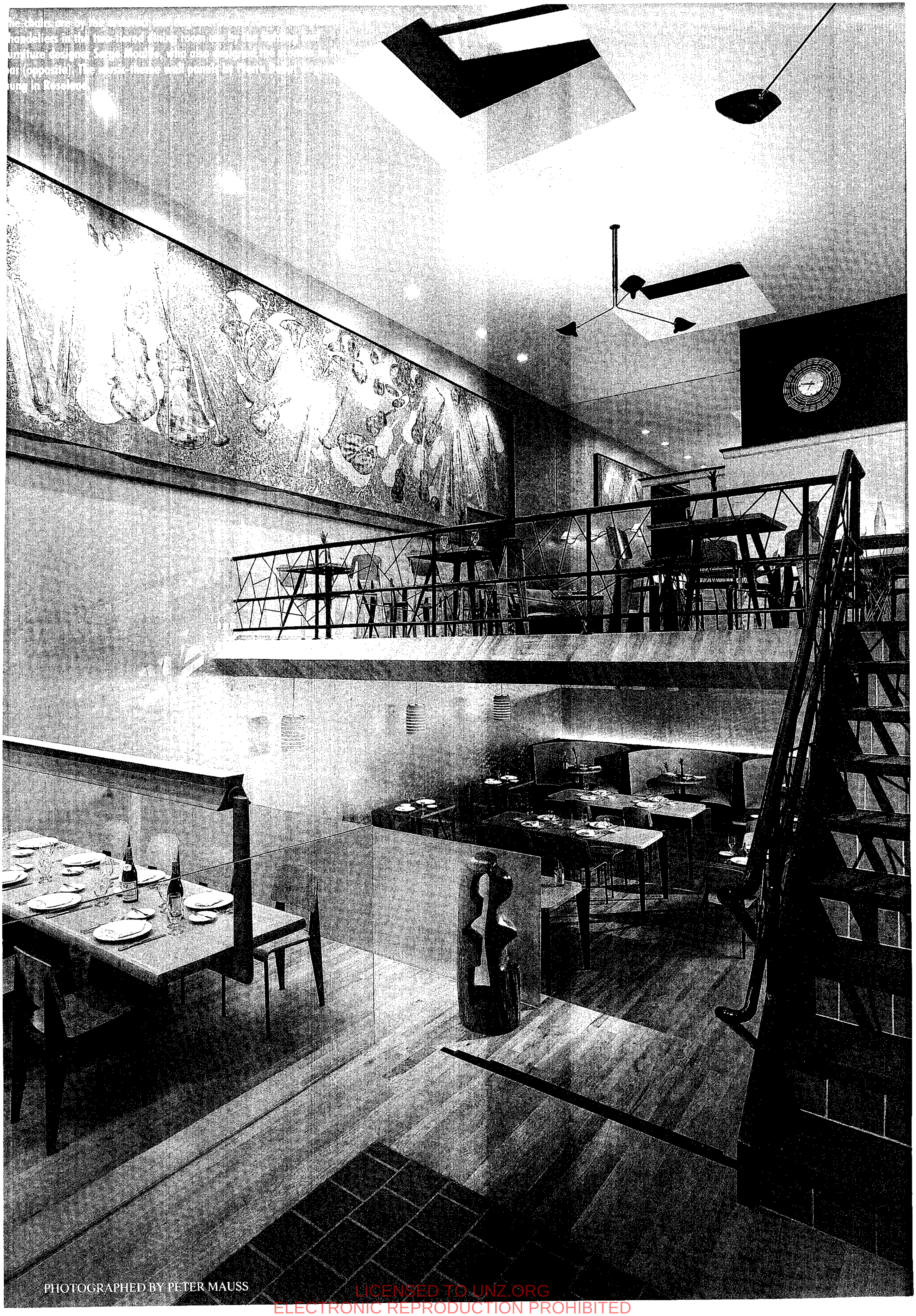
BY MARILYN BETHANY



Architect Henry I. Myerberg, who oversaw the transformation of the old Cinco de Mayo into the West Broadway, characterizes the French take on fifties design as "form follows function with flair."



he chairs are by the [illegible] handeliers in the two-tiered dining room are by the lighting and urniture designer Serge Mouille, who also designed the [illegible] ar (opposite). The [illegible] wall panel by Pierre [illegible] ung in Reseland.

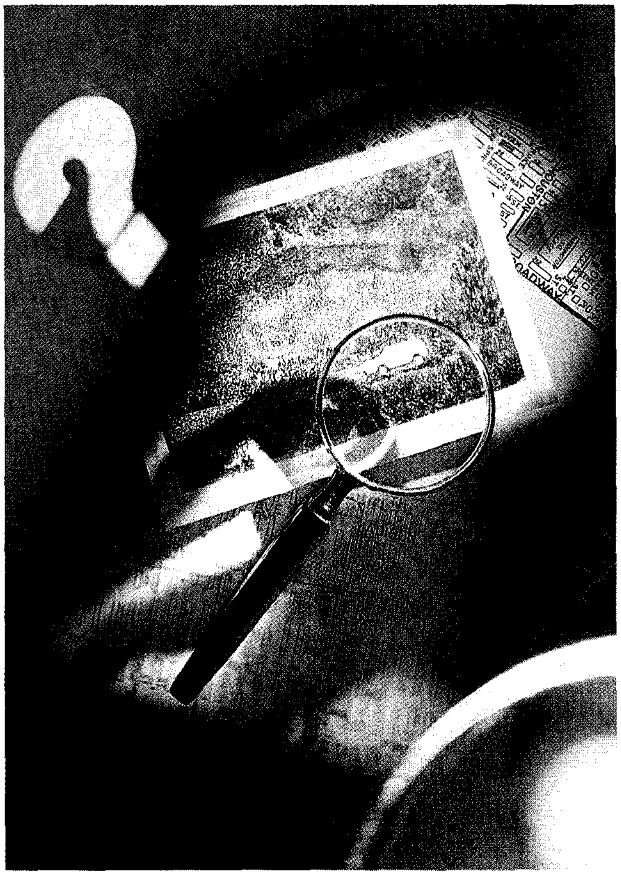


PHOTOGRAPHED BY PETER MAUSS

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

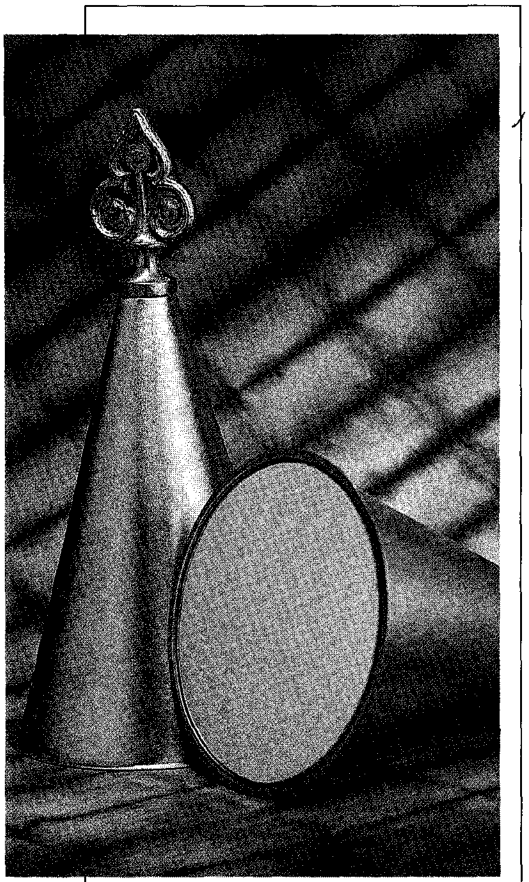
By Corky Pollan



The Hunting Arty

How rare to support a charity and have great fun at the same time. Art lovers who enjoy a bit of sleuthing will have a blast on October 19. That's the date of the city's first Art Gallery Treasure Hunt, with proceeds going to the Endowment for the Purchase of Prints at the Museum of Modern Art. Participants will convene at 1 P.M. at Brooke Alexander Editions in SoHo—or Multiples/Marian Goodman on 57th Street—where they'll be given a set of clues to help them track down prints at six art galleries. Ultimately, the clues will lead to the Museum of Modern Art. There the hunt ends with a cocktail party and a drawing. Prizes? Prints by Richard Artschwager, Tony Cragg, Jim Dine, Nancy Graves, Jasper Johns, Sol LeWitt, and Ed Ruscha ($125; benefactor ticket, which includes a signed Jasper Johns poster, $500).

THE MUSEUM OF MODERN ART'S DEPARTMENT OF PRINTS AND ILLUSTRATED BOOKS/*Call 708-9562 for tickets*



Classical Glass

For those who frown on narcissism, local artist Carrie Fertig has designed the quintessential looking glass. Upright, it evokes images of medieval times; turned over, it indulges one's egoistic side. Fertig's hand mirrors are welded of copper, and not only are they splendid to look at, they're easy to hold ($92).

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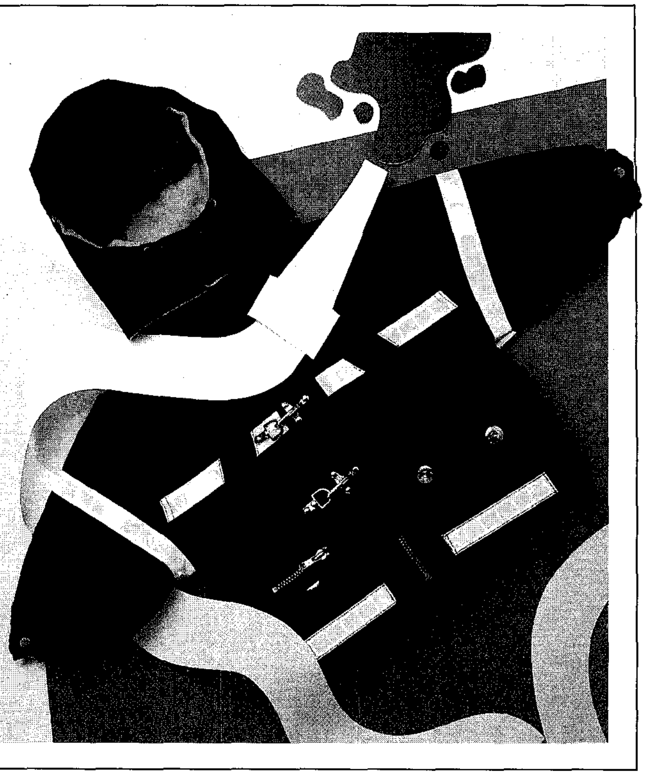
The Fire Things in Life

It figures that the wife of a New York City fireman designed these child-size "turn out" coats—they have such a distinctly FDNY look. The quilted cotton jackets are water-repellent and outfitted with zipper *and* toggle closures, scads of pockets, a removable hood, and goggles guaranteed to please the Ninja Turtle set ($89.90).

NEW YORK FIREFIGHTER'S FRIEND/*263 Lafayette Street/226-3142*



Photographs: left, Marco Prozzo; top, Geoff Spear; bottom, Lauren Sorokin.

Slim-Witted

Even with darkish days ahead, life can be as sunny as it was this summer. Here's how: Rise early, radiant from your rest, and do that fast walk round the reservoir. Now you're home and hungry but smart enough to have Cindi Taylor's delicious sugar-free, low-fat, low-cholesterol, no-salt muffins and biscuits at the ready. They're made with egg whites, skim milk, whole grains, and luscious fruits: For instance, the apricot-peach oat-bran muffin is sweetened with fruit juice, and the chunky pear-poppy-seed muffin is made with rice flour. The blueberry-peach biscuits are so moist you can eat them without jam or butter. But the largest jewel of the fall is a super pumpkin-cranberry scone topped with sunflower seeds (all items, $1.50).—**Barbara Costikyan**

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The Walls Have Years

In today's economy, almost no one's moving, but that doesn't mean people have to live with what they have. For those who don't want the bother or expense of a complete paint job, here's a carefree way to liven up a drab room: Add a lush wallpaper border! Decorative painters Amy and Steven Bodek recently stumbled upon a splendid trove of borders from the thirties and forties, and among their treasures are elegant Edwardian-style swags and florals, as well as ditzy Dutch-girl, cowboy, and flamingo prints. Each roll of paper—real paper, mind you—is twelve feet long, and the rich colors seem just right once more ($30 to $45 a roll).

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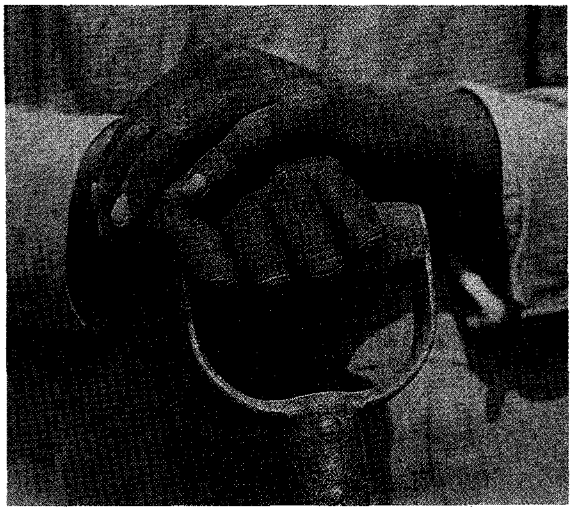
Photographs: top, Ellen Silverman; props courtesy of Ad Hoc Housewares; bottom, Monica Stevenson; toy truck courtesy of Darrow's Fun Antiques.

Best Bids/Andrew Decker

PHOTO FINISH

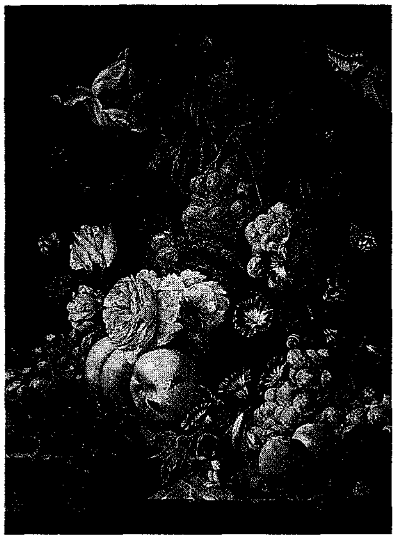
> ". . .Hans Bellmer's *Les Jeux de la Poupée,* included in the October 8 sale at the Swann Galleries, pushes decay to its limits. . ."



Hands With Shovel *at Sotheby's.*

THE PHOTOGRAPHY MARKET REACHED A NEW level last season when *Roses, Mexico*—a rare single image by Tina Modotti, Edward Weston's talented but less well-known companion—sold for $165,000. At the same time, the number of commonly offered images that remained unsold at the Christie's and Sotheby's auctions was quite high.

What's going on? Beth Gates-Warren, director of the photography department at Sotheby's, says buyers are becoming more discerning: "More and more, people are interested in the quality of the print and the beauty of the object rather than just the image." Thus prices for standard material remain stagnant while top-quality prints break records. "The field is broadening," Gates-Warren adds, "and people don't have to have the top-ten artists on their walls."



Still life at Sotheby's.

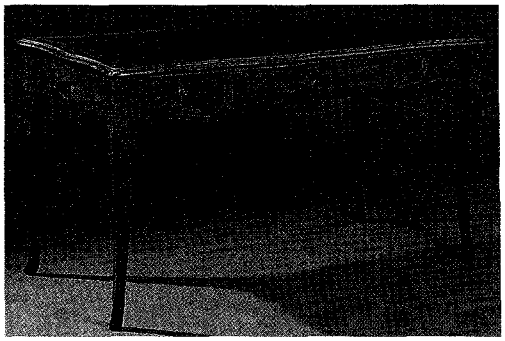
Another case in point is the work of Pierre Dubreuil (1872–1944), a French photographer who was part of both the Pictorialist and Modernist movements. Dubreuil's still lifes are richly textured, and his jarringly cropped detail shots can border on abstraction. A 1988 retrospective did wonders for his work, pushing up prices from the low thousands to more than $10,000.

On October 10, Christie's is offering three Dubreuil images. The only known print of *Still Life, Harlequin* (lot 156, $20,000 to $25,000) is a contrast of shapes and patterns. The sleeping harlequin's suit provides the background for an Oriental vase and a colander. *Artificial Gallop* (lot 158, $8,000 to $12,000), an oil print circa 1930, focuses on the heads of carousel horses, their mouths agape. It's a disquieting image, containing the suggestion of the horses' movement.

In its October 9 photographs auction, Sotheby's is offering several Modotti prints that were apparently drawn to auction by the success of *Roses.* Modotti's *Hands With Shovel* (lot 210, $20,000 to $30,000) is a 1926 platinum print of a Mexican worker's hands resting on top of his spade. The picture is exquisite, though less abstract and romantic than *Roses.*

The Swann Galleries' October 8 sale includes several portfolios. Hans Bellmer's *Les Jeux de la Poupée* (lot 71, $20,000 to $25,000) contains fifteen hand-colored silver prints. Bellmer was friendly with Weimar Republic artists Otto Dix and George Grosz; while Dix and Grosz contented themselves with works that sharply ridiculed the decadence of the period, Bellmer vamped the decay by pushing it to its limits. His raw work would make Joel-Peter Witkin blush. In *Les Jeux,* Bellmer contorted a papier-mâché doll into various positions. The result is historically significant, a revolting masterpiece. Swann also has a portfolio of Pierre Nobel photographic studies (lot 385, $4,000 to $6,000), many of which are warm, suggestive images of New York. Nobel was not a photographer of the first rank, but from time to time he got things right.

The old-masters sales are low-end auctions that contain copies of works by major artists and original works by minor ones. At Sotheby's (October 10) is a scene of the Virgin and St. Joseph adoring the Infant Christ (lot 116, $20,000 to $30,000). Attributed to Marcantonio Bassetti, this small oil on slate is something of a gem. A scene of Orpheus serenading a disparate menagerie is a charming, primitive work, from the circle of Bernardino Luini (lot 143, $15,000 to $20,000).



Louis XV parquetry bureau plat from Doyle.

On October 9, the most delightful lot at Christie's is *A Bacchanalian Procession* (lot 21A, $10,000 to $15,000), attributed to Giulio Carpioni. Christie's is also offering a Thomas Beach portrait of a lady (lot 59, $4,000 to $6,000). The artist is known, the quality decent, and compared with most British portrait subjects, the sitter is appealing, making the price quite reasonable.

The October 30 sale at William Doyle includes a few nice decorative works. A solid floral still life, from the circle of Jean-Baptiste Monnoyer (lot 85), is reasonably estimated at $8,000 to $12,000.

Also at Doyle's on October 30 is a good selection of French furniture. The range of material is wide, though heavy on Louis XV works—everything from a two-drawer kingwood-and-fruitwood commode, stamped J. B. Saunier (approximately $25,000 to $35,000), to a pair of simpler

Photographs: top, bottom left, © Sotheby's; center right, William Doyle Galleries.

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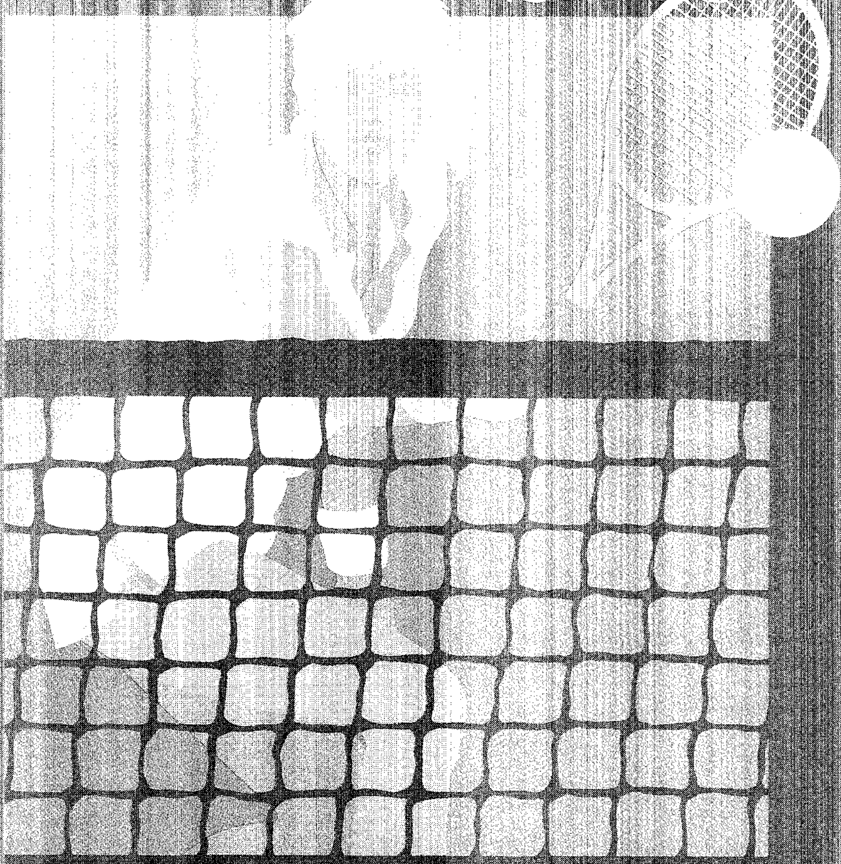

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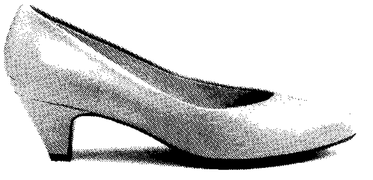

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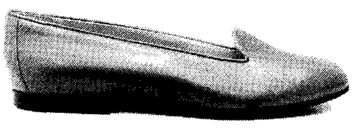

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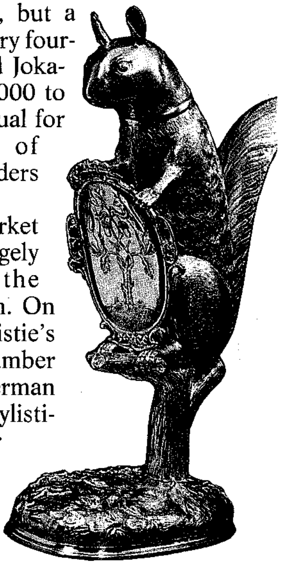
The market for Japanese prints and works of art was in fifth gear a couple of years ago. "In 1987, we had sales of $5.7-million," says Sebastian Izzard of Christie's. "In 1988, it was $11 million, then $18.4 million in 1989, and $25 million in 1990. This spring, it was $8 million." The drop came because the Japanese, who traditionally buy the big-ticket items, aren't spending the way they used to.

Despite the softening, Christie's (October 23 and 24) and Sotheby's (October 21 and 22) have large sales of Japanese and Korean art this fall. Christie's is offering the Captain Fred Welch Collection of twentieth-century Japanese prints, a group of mostly decorative works that the retired Army officer picked up for a song while serving with American Occupation forces in Japan. Yoshida's *Hodakayama After Rain* (lot 172) is estimated at $15,000 to $20,000, though another version brought $28,000 last spring.

Included in Christie's general sale is a good selection of textiles with designs that range from patchwork to floral patterns. Among the notables is a fireman's *jimbaori,* or ceremonial robe (lot 665, $3,000 to $4,000), in a vibrant blue.

Sotheby's sales of Asian art contain a number of *inro*—compartmentalized cases for holding small doses of medicine. These lacquered cases are usually decorated with gold and sometimes mother-of-pearl. Estimates usually fall in the $1,500-to-$5,000 range, but a nineteenth-century four-case *inro,* signed Jokasai (lot 102, $4,000 to $6,000), is unusual for its depiction of South Sea Islanders diving for coral.



The Christie's squirrel.

The silver market has remained largely unaffected by the current recession. On October 30, Christie's is offering a number of Mannerist German silver pieces. Stylistically, the silver at Christie's is a whimsical train wreck, with Gothic elements abutting classical ones. One of the offerings, a playful silver-gilt squirrel from Nuremberg (lot 71, $40,000 to $60,000), has a sweet face and a truly wonderful tail. Less elaborate and smaller is a silver-gilt model of a stag from around 1700 (lot 70, $12,000 to $18,000). ■

Photograph courtesy of Christie's.

Art/Kay Larson

THE TWILIGHT ZONE

"...The tone of normalcy in 'Pleasures and Terrors' is the show's most remarkable feat and its most revolutionary proposition..."

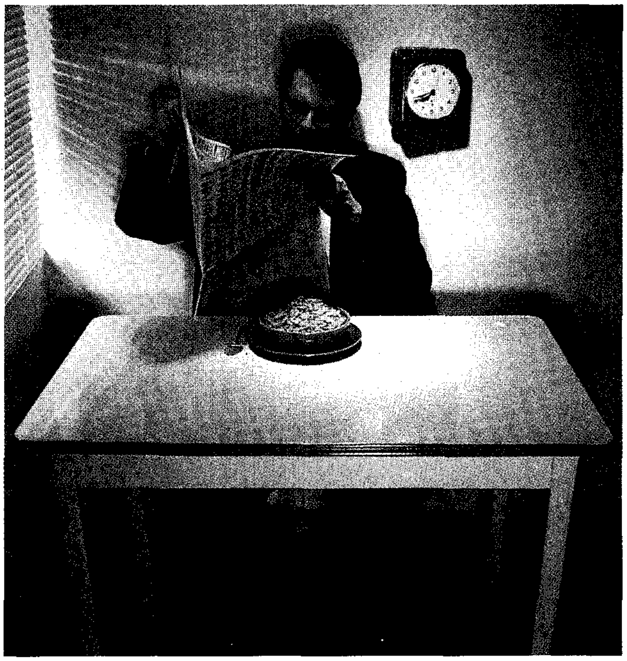
FROM THE MODERN, WE'RE COMING TO EXpect shows with complicated and fascinating subtexts. **"Pleasures and Terrors of Domestic Comfort,"** at its simplest, consists of 152 photographs taken mostly in the eighties, and mostly at home, by 74 camera-wielding white folks and (rarely) their nonwhite counterparts, selected by photography curator Peter Galassi. It's the annals of the Reagan years, from the inside. The commentary seems focused at first on the nuclear family, that Holy Grail of the politicians. The descent into surreality is gentle but quick.

Actually, it begins even before the entrance to "Pleasures and Terrors." In the corridor leading to the exhibition, Department of Architecture and Design associate curator Cara McCarty has installed an irresistible small show, **"Modern Masks and Helmets."** Lifted out of their practical life-preserving functions, these firefighters' hoods, goaltenders' masks, motocross helmets, and so on are bizarre sculptural objects, as abstract and magnificent as the Japanese medieval helmets that provided the prototype for Darth Vader's headgear.

Armed with the hint that ordinary things are extraordinary under closer scrutiny, we head toward "Pleasures and Terrors," to be stopped by Melissa Ann Pinney's remarkable image of the unremarkable. A mother kisses her daughter on a sofa before a plate-glass window streaked with the last rays of a smeary orange dusk. Stuck to the window, seeming to hover over their heads, is a Halloween-mask demon, its empty eyes glowing bright orange with evening light, its skull's teeth grinning. The daughter writhes in her mother's grip, smiling but desperate to get away.

Mother and child are in a familiar tug of love versus independence. Floating over this charmed confinement is a ghoul that invokes both the Freudian confusions of intimacy and the genuine terrors of real life just outside the protected circle of childhood.

And outside adulthood, too. From back there in the eighties, the ghoul's face hovers like a Dickensian ghost of Halloween nightmares to come. As everyone pursued private lives in the Reagan era, the devils gathered on the horizon: the $500-billion savings-and-loan debacle, the swelling tide of the homeless, the oncoming stock-market Crash, the tripling of the national debt, the junk-bond bankrupting of America. At the beginning of the decade, the United States was the richest nation on Earth, and at the end of it, the biggest debtor.



EERIE, U.S.A.: *Bruce Charlesworth's* Untitled.

And where were we while Rome burned? At home, minding our own business.

The unflappable calm of "Pleasures and Terrors" is slightly uncanny, as though someone had turned off the TV news without telling us. It is also artificial, speaking politically. The eighties were the start of born-again moralists' desperate campaign to force ordinary citizens to grovel in their bedrooms before the Puritans in the government. Washington's obsession with America's sex life had been thwarted in the seventies by the laws that gave individuals significant control over the most intimate of life matters—sex, pregnancy, sexual partnering, and death. (Genuine libertarians want to kick government out of the sheets.) Those basic freedoms are now giving way before the conservative ascendancy that Reagan legitimized.

But in the eighties, nobody wanted to think about such things. We all just wanted to have a good time, secure in the expectation that the bill collectors wouldn't find us.

The tone of normalcy in "Pleasures and Terrors" is the show's most remarkable feat and its most revolutionary proposition. It feels both perfectly recognizable and also as endangered as the spotted owl or the rain forests. Tina Barney's *Sunday New York Times,* with a clan gathered around the paper-strewn table in a farmhouse kitchen, is an icon to the extraordinarily ordinary. Nan Goldin's *The Parents' Wedding Photo, Swampscott, Massachusetts* is its bleak obverse, a barren stretch of wallpaper, a bureau, and a crushing sense of promises defiled. The cheerful black-and-white circa-1950 mom-and-pop snapshot in Lorie Novak's *Fragments* casts its silvery reflection over the cut-up shards of color photographs of a boy and girl—pictures of lives literally in pieces.

"Pleasures and Terrors" returns a measure of sanity and proportion to the idolatry of "the family." The two middle-aged men who hold hands (while one hugs his mother) in Sage Sohier's *Gordon and Jim, With Gordon's Mother Margot* are not scary at all. Much more ominous is the otherworldly light that beams through the blinds in Bruce Charlesworth's red-yellow-and-blue kitchen, or the father's shadow that covers the refrigerator door in Henry Wessel's *Rules Concerning Homework.* The daily struggle with horrors like homework lasts long after the legislators, news headlines, and politics have exited out the front door.

Shunning social-documentary muckraking and subjects alien to the photographer—such as life on 125th Street, Orchard Street, or Flushing Avenue in Queens's "little Asia"—Galassi returns the photographic process to its home base. Considering the demographics of

Photograph by Bruce Charlesworth, courtesy of the Museum of Modern Art.

“. . .Galassi’s pictures sublimate cosmic concerns about intimacy and abandonment and children who see ghosts in their bath. . .”

the MOMA audience, he is being pretty clever. The strategy also has useful ulterior motives. Galassi can establish continuity with the mainstream modernism that MOMA has historically supported. And since his former boss, John Szarkowski, has retired and a successor has not been announced, Galassi may be forgiven for doing the kind of show that will prove he has the right stuff.

So some subtexts relate to placing “Pleasures and Terrors” within the history of photography shows at MOMA, including “The Family of Man.” Another set attempts to expand the narrow definition of photography established by the department’s first directors, Newhall and Steichen, in the years when the camera’s authenticity seemed threatened by its close visual kinship to painting.

The Modern’s historic struggle to keep photography separate from art has done more harm to photographers than to artists. The “war” between camera and brush seems increasingly ridiculous to adult baby-boomers who grew up watching television and going to museums. Szarkowski was the last of his lineage at MOMA, a gray eminence whose influence was as inescapable as William Rubin’s over Painting and Sculpture, and as out of touch with current realities.

Galassi heals these wounds chiefly by ignoring them, by not making a fuss about them. The old rules, he writes, “tended to poison the interpretation of contemporary photography generally by focusing critical inquiry on the question of whether a given artist did or did not belong on the bandwagon.” He has left the bandwagon in the middle of the street and let the parade flow around it on all sides. His generosity is refreshing.

Galassi has a relaxed style—he likes to cite artists Joel Shapiro, Eric Fischl, Robert Gober, and Mike Kelley in the same breath as Rabbit Angstrom, novelist Jane Smiley, and *Flaubert’s Parrot.* His pictures seem casual, too, but they sublimate cosmic concerns about intimacy and abandonment, aging parents, children who see ghosts in their bath, and the breathless worry that boring, ordinary life may not stay that way. The surface of this show is like the surface of the sea—underneath it is the great unseen and unseeable ocean. (11 West 53rd Street; through December 31.)

IN 1971 **Gilbert & George** INAUGURATED Ileana Sonnabend’s new gallery and the building at 420 West Broadway, made their American debut, and launched themselves to glory all at once. They did it by putting on veddy British suits, standing on a table, bronzing their skin (with gold and colored spots), bobbing about like mechanical music-box boys, and warbling along with a recording of “Underneath the Arches,” a tune about bums living the good life in the leaves.

Two decades later, they came back to celebrate the anniversary. To a backdrop of the same sketchy drawings from the first time, they bobbed and sang, bobbed and sang. I wasn’t here in 1971, and I’m not exactly overwhelmed with nostalgia. I can see why their antics shocked everyone who wanted to look and sing like John Lennon. Modernist robots, in-your-face life-style, Constable’s pastoral tradition, the National Portrait Gallery—put it all on a table and turn the key. Presto: a career. (The drawings remain up until October 12.) ■

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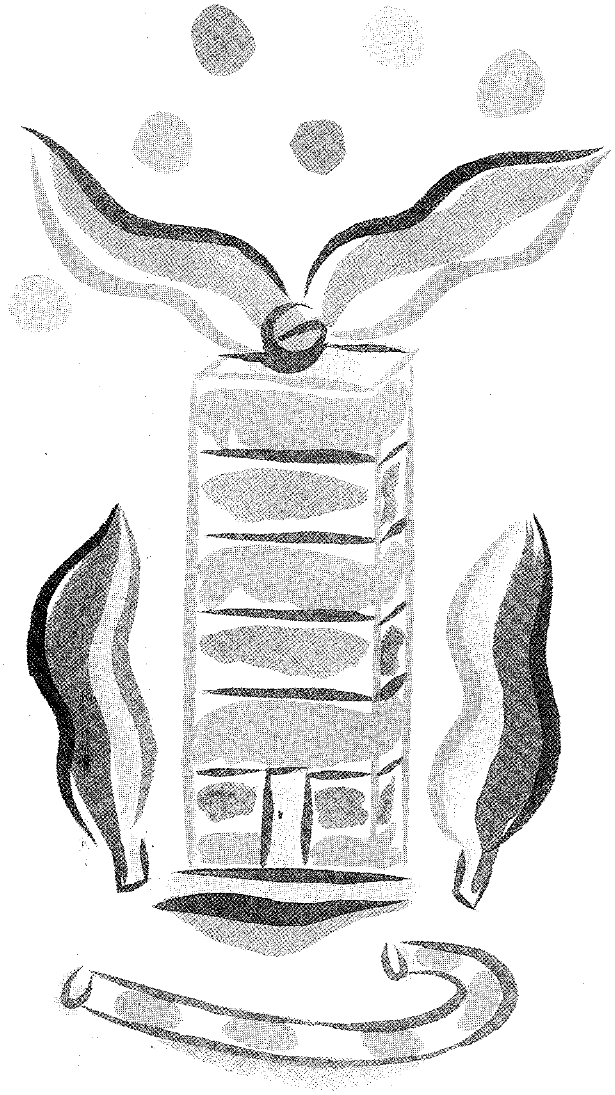
This year, the watchwords are practicality and value—but that leaves plenty of room for delight.



Most of us have a lot to be thankful for as we approach the New Year. We've come through a tough time both locally and globally, and we want to show our appreciation. To those who have been there in good times and bad, a gift during the holidays means so much more than the mere budgeting of funds for an item followed by the selection and presentation of it. It is an expression of friendship, support, good fellowship, and gratitude. These days, it's important to select business gifts that reflect practicality and value. But calling a present *practical* does not imply that it is not well-designed or attractive. Neither does a spirit of fiscal restraint bar the occasional flight of fancy.

We entertain so seldom these days. One of the best gifts we could give to our families or to business associates and friends is an invitation to our homes or to a cozy restaurant for a meal. Holiday entertaining cheers up anyone close to us in our business and private lives, and makes them feel they are important to us. And they are.

BY LETITIA BALDRIGE

Letitia Baldrige is a lecturer and the author of several books on manners, including Letitia Baldrige's Complete Guide to the New Manners for the '90s. *Her first novel,* Public Affairs and Private Relations, *will be published in paperback in January by Fawcett. She is often a guest on the show* Late Night With David Letterman.

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GIFTS THAT MEAN BUSINESS

If your gift recipient would appreciate a smashing desk accessory, ***Cartier*** has a farmer's woven basket executed in sterling silver that's a stunner ($135). Three inches high to the top of the basket's handle, it can hold paper clips, pencils—or antacid tablets.

A silver-plated, ultra-modern, three-piece desk set at ***A&S*** has the aura of luxury, but is very modestly priced at $25. There's a curvaceous letter opener, a streamlined pen, and a pen holder that resembles a silver pebble. Spare, lovely, and engravable.

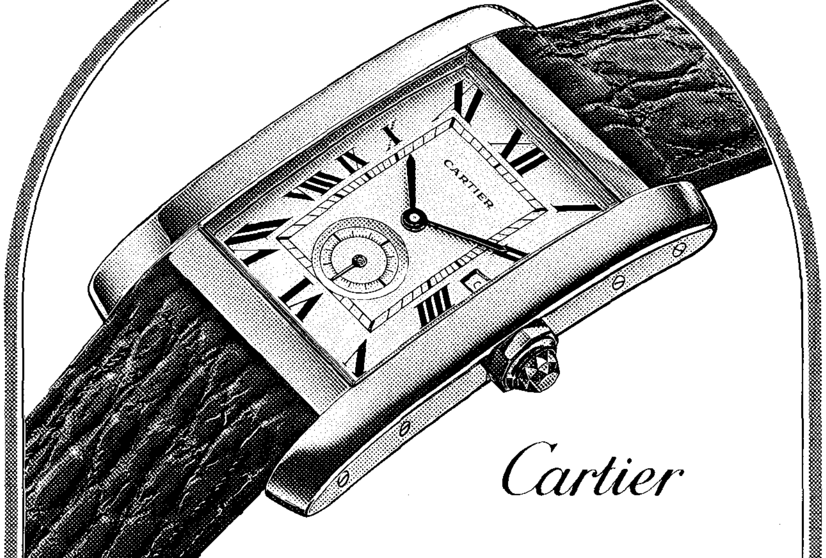
The ***Hoya Crystal Gallery*** has a sculptural dish that will attractively hold anything from paper clips to M&Ms on an executive's desk ($195). This six-inch-square heavy crystal dish has a charming apostrophe shape hollowed out in the center—to remind the executive of the importance of proper punctuation in his or her written reports.

Available at ***Macy's***, Dooney & Bourke's classic brief is made in the firm's easily washable all-weather leather ($460). The hand-stitched handles and adjustable shoulder strap are detachable, there are two pockets outside and inside, and the briefcase rests on brass feet and closes with an extended zipper on the top. It comes in several leather colors (with a contrasting tan trim) and is roomy (12″ x 16½″ x 4″).

The Kluge organizing portfolio at the ***Sharper Image*** comes in black Nappa leather, complete with shoulder strap (it can also be carried by its two handles). Beneath the flap is an organizer, with thirteen pockets, so you can keep everything neatly in place ($79.95).

The ***L.S. Collection*** offers a book—in reality a box—that measures 7¾″ x 10″ x 1″ ($75). The maple wood frame is covered in a green cloth; the spine is black. The book, lettered in gold, is tantalizingly entitled "Mystery." (Additional gold-stamped lettering for the cover may be ordered at an additional cost.) Inside are a dozen pencils, a brass pencil sharpener, a small box of paper clips, a steel ruler, an eraser, and some delicious Italian breath mints—neatly compartmentalized.

Baccarat has a real morale-booster of a paperweight in sparkling crystal at the Madison Avenue store ($115). Four inches tall, engravable, and guaranteed to cheer up even the most dispirited executive, it's a free-



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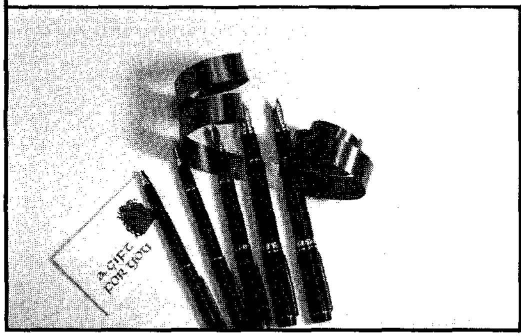

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Among ***Steuben's*** distinctive crystal paperweights are these two pleasers: David Hills's perky snail, 3¼″ long—a creature who has learned the value of plodding slowly and carefully ahead ($210). James Noll designed a sparkling version of Saturn (5½″ in diameter). Complete with its stardust-filled ring, it sells for a non-astronomical $475.

PENS

Like umbrellas and gloves, pens are constantly being misplaced. Therefore, never worry about whether a potential recipient of your corporate holiday gift "already has one."

There's something very reassuring about that robin's egg blue that appears on boxes from ***Tiffany & Co***. The slim, stylish ballpoint purse pen lacquered in Tiffany blue and decorated with brass accents is easily recognizable ($35).

A new black hand-made Italian pen called the Omas Rollerball from the ***MoMA Design Store*** is slick looking, unbreakable, and dripless ($195). A special aeration system prevents ink evaporation; in other words, you can accidentally leave the cap of the pen off for a year and still have ink inside.

Amber Palette carries the elegant Waterman Rhapsody fountain pen in three luscious colors: caviar (black and white), blue, and marbre rouge (red) ($234). The pen has gold electroplate trim and an 18K gold nib with platinum inlay.

From the ***Whitney Museum Store Next Door***, there's a gadget called a Pencorder, made by Machina ($100). It's the world's first writing instrument with a built-in solid state recorder. When the written word fails you, simply switch to the recording side (which will handle up to 40 seconds' worth).

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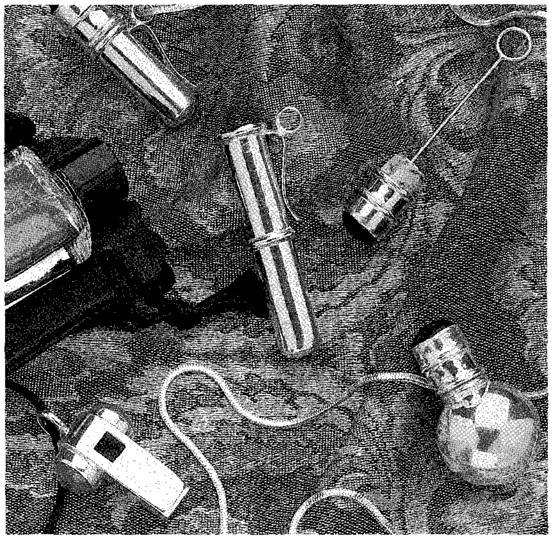

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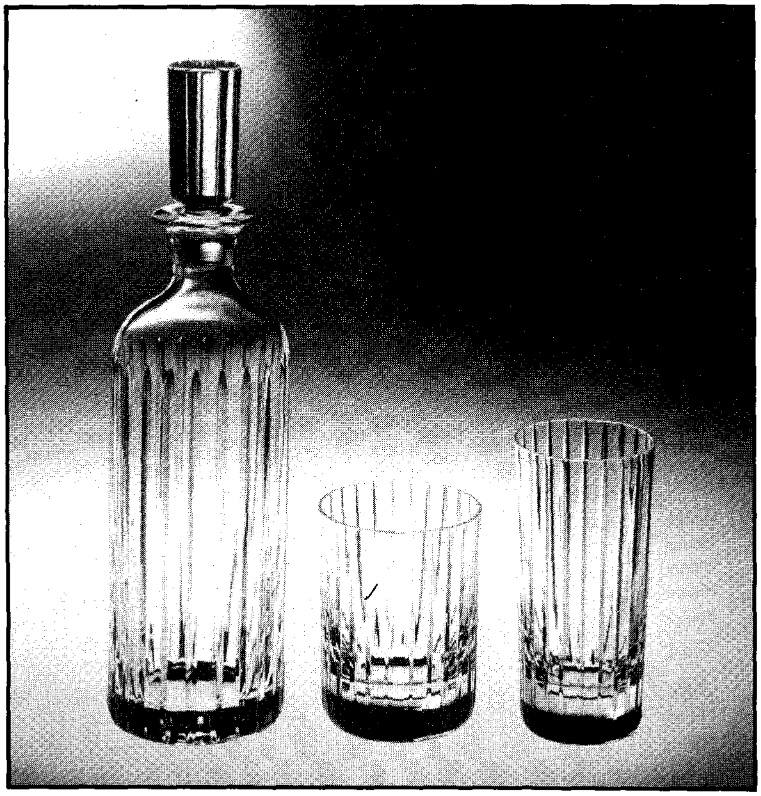

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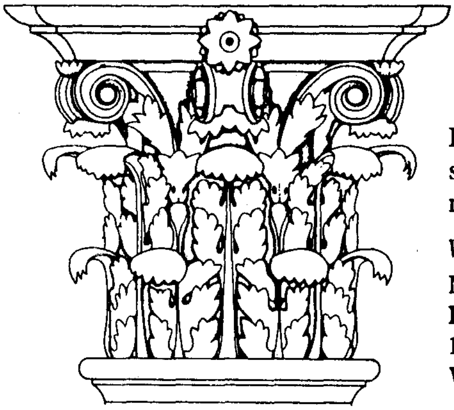

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A stylish pen deserves an elegant carrying case, like the one at the ***Louis Vuitton*** store on 57th Street ($175). It is triangular in shape, 7½" long, and comes in red, blue, green, black, or gold Epi leather. The lining is washable. A woman might use it to carry makeup and a comb, too.

THE ORGANIZER

The agenda, date book, or life organizer comes in many forms. After the original Filofax hit the market, the little organizing book that people kept in their briefcases or clutched in their hands like a security blanket became a "must-have." It was a status symbol, and has since inspired many others, such as the following:

At ***Lord & Taylor***: A Mundi agenda with a zip-around wallet attached—in a colorful assortment of leathers—measures 4" x 6" and combines the useful function of keeping its owner organized but cash-ready, too ($20).

At ***Tiffany***: The Soho Lefax is a mighty little organizer ($120). Only 5" x 4" in size, it folds over with two snaps and opens to reveal one side holding credit and business cards, the other holding a three-ring binder, complete with agenda, telephone and address book, and reminder notes. Made of Nubuck, it has a sueded leather feel and comes in high-fashion pink, hunter green, camel, or purple.

Fendi makes an organizer in black and beige or black and grey stripes ($120). It is 6" x 4½", and trimmed in tan leather with brass corners. Inside, there's an agenda, an address book, a notepad, and a Fendi ballpoint pen.

THE POCKET DIARY

Sometimes the diaries executives carry in their inside jacket pockets or handbags become almost vital to their existence. The ***Manhattan Diary***, one of several city diaries published by Per Annum, Inc., is one of those. At 3½" wide by almost 7" long, there are touches of luxury—such as the gold-edged pages and the black silk ribbon marker. It's packed with information, such as store addresses and telephone numbers, city maps, area codes, etc., and is updated annually. The price is $15 for the regular edition, $30 for the gold-cornered deluxe black-leather edition.

The ***Metropolitan Museum Gift Shop*** has one that will remind its owner that life is beautiful, even if the at-home agenda pages are filled with more dentist appointments and bill due dates than parties. The cover and *interior illustrations of this spiral-bound* engagement book commemorate the recent exhibition of paintings by the Fauve school of artists. The luscious Fauve colors will brighten any busy person's outlook ($8.95).

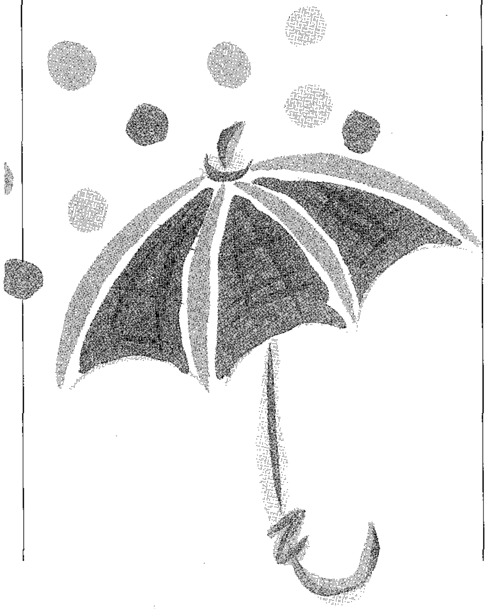
GIFTS FOR WOMEN

For a businesswoman who very possibly might be your wife, daughter, or sister, ***Saks*** has a large, flowing, unbelievably soft cashmere-silk-challis scarf from Chanel in a paisley motif of greens and browns, 55″ square ($655).

Fendi offers a chic, horseshoe-shaped wallet made of black vinylized grosgrain ribbon stripes ($150). At 5½″ wide and 4″ tall, it has a brass coin liftlock closure, and inside there are compartments for credit and business cards, as well as money. The recipient could even sneak in her key and lipstick.

Something *practical* for a corporate woman: Long, soft, luxurious oxford grey cashmere gloves ($160) and something *glamorous*: evening loafers in black velvet, with sparkling rhinestone horsebits for shoe ornaments ($295)—both at ***Gucci.***

Coach makes a key case with a three-sided zip closure ($44). Made of glove cowhide, it comes in berry, black, British tan, and forest green. The case measures just 4½″ x 2¾″ and has six hooks for keys.



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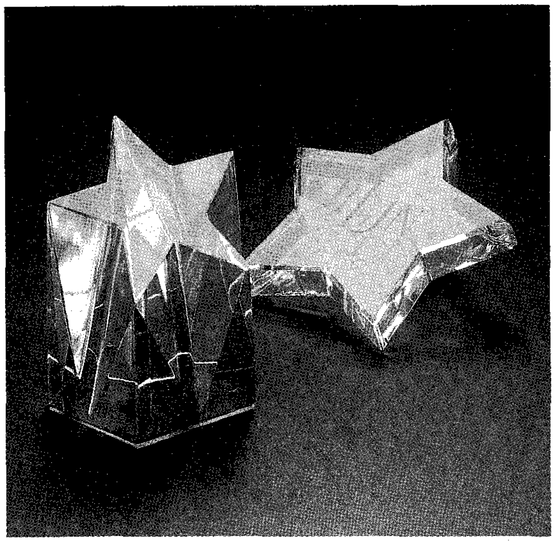

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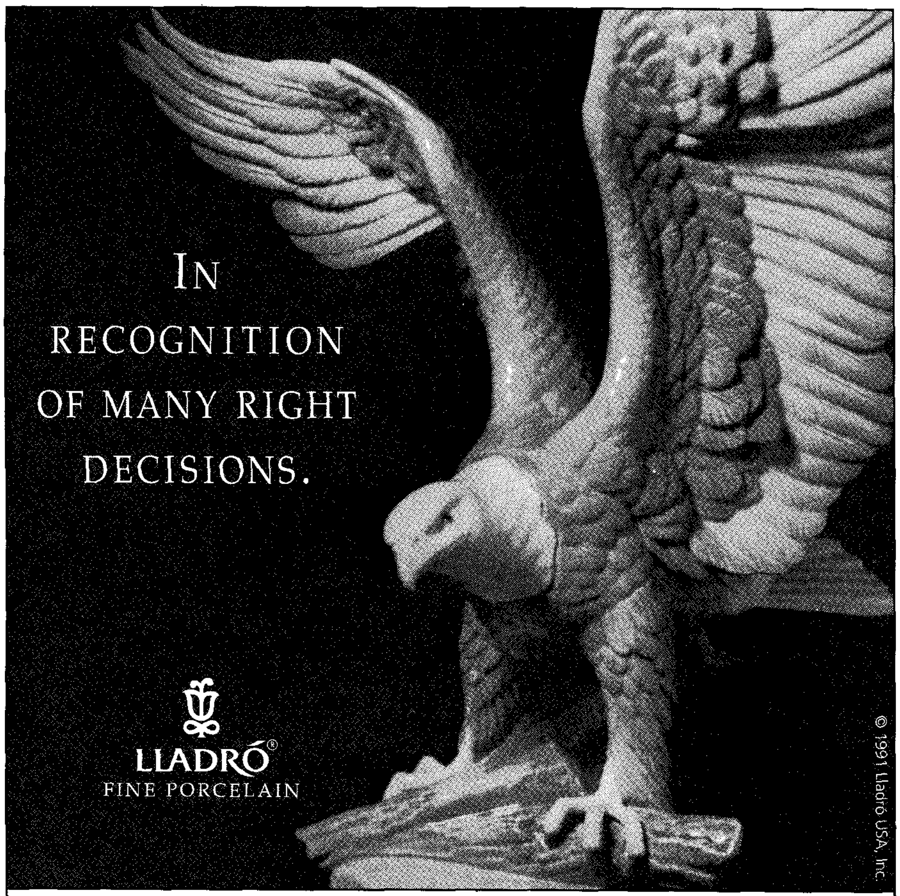

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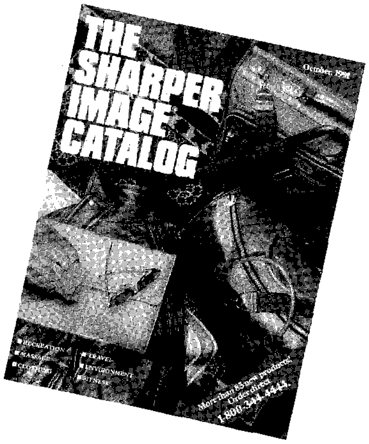

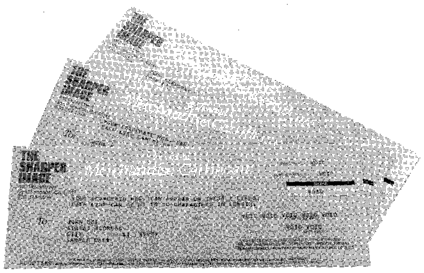

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GIFTS FOR MEN

Something traditional, useful, and beautifully made is never a dull gift. ***Paul Stuart*** has a handmade clothes brush, for example, that a man would be thrilled to receive ($47.50). The top of the brush consists of eight layers of leather pressed together. The recipient's initials can be stamped on top.

Sharper Image carries men's eyeglass cases crafted of soft black Yamani leather that hold not only one's glasses, but credit cards, pen, cash, and driver's license ($19.95).

Bergdorf Goodman's new store for men has some elegant handkerchiefs. Each is encased in a handsome black package with a window to show the design. Among the choices: flag signals, a map of Manhattan, Mozart (it's his bicentennial, you know), shellfish, a wine list, and London Stock Market quotations from the day of the crash—October 20, 1987. (The latter is a particularly good choice for pessimists.) The handkerchiefs are $20 each.

Braces also bear unusual designs. ***Gucci*** has some blue ones sprinkled with pocket watches ($135). ***Tripler's*** has a pair with Romeo on bended knee, professing his love to Juliet on her balcony. The top part shows ticket stubs to this Shakespearean performance ($125).

TIES THAT BLIND

Taking into account the vagaries of taste, a tie makes a wonderful gift for a man. A "conversational tie" is even better. It's a gift for the wearer *and* the beholders. When a tie becomes the topic of conversation, it's an antidote for those long, embarrassing pauses when no one seems to have anything to say. Ties that can spark a conversation include:

A wide black silk tie, bedecked with ivory colored dominoes, from ***Gucci*** on Fifth Avenue ($85). You might add to the impact of your gift with a book on how to play dominoes.

Barneys New York has a silk tie that is undeniably avant-garde, particularly since its Japanese designer, Matsuda, has made his name the focal point of the design ($135). The lime-green letters fall down in a squiggly pattern on a background of dark burgundy. The graphic culmination is at the bottom of the tie—where a pile of alphabet letters lie in a pile.

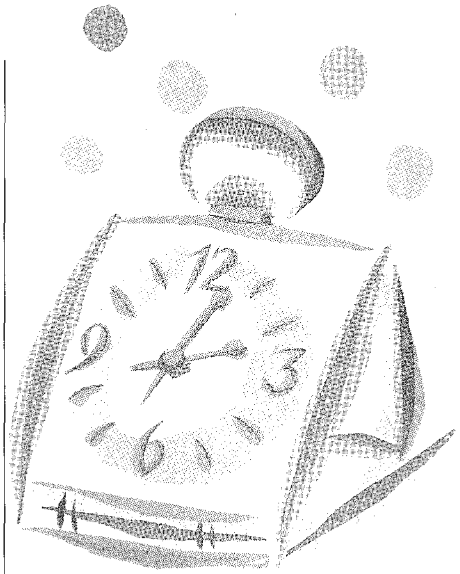
From ***Paul Stuart*** on Madison Avenue: A challis tie emblazoned with eye-catching fishing flies is guaranteed to turn the conversation to trout ($49.50).

From the ***American Museum of Natural History Shop***, a silk tie called Flora features four prehistoric animals gamboling amid the brush ($35). It comes in navy, burgundy, and taupe. The executive who owns it but can't identify the animals correctly will be given a hard time by any budding biologist.

THE GIFT OF TIME

We all live with one eye on our watches or clocks, so why not give someone on your list a handsome new timepiece? It's guaranteed to make them think of you every time they're running late.

Tourneau at 52nd and Madison has a water-resistant, Breitling quartz diver's watch called the Colt that is equally attractive on dry land or down to 1,000 feet underwater ($650). This one is suitable as a sporty weekend watch for both sexes. The face comes in black, white, or blue; there are Arabic numbers, the date and calendar are included, and the wristband comes in black rubber, steel, or leather.



The ***MoMA Design Store*** (across the street from the Museum of Modern Art) carries a cheerful Swatch watch with a wide, fire-engine-red elastic band ($40). The round, white face, encased in what looks like a black-rubber tire rim, is oversized, and its black dots are readable at arm's length.

There's a wonderful little quartz clock by Mikasa at ***Fortunoff's*** that's about 2½″ tall, with a gold-rimmed white face and black Roman numerals ($125). It is housed in an irregularly shaped, crystal geometric cube.

Lladró has a clock with a round gold-rimmed clockface, set in a pale blue and cream egg-shaped porcelain frame ($175). At 5¾″ tall, it is feminine, graceful, and as much at home on a woman's office desk as on her bedside table.

STATIONERY

In these tough, technology-obsessed times, with human communication on the wane, a good box of notepaper in our desk drawer is a precious thing. Its presence might remind us to write to business colleagues as well as friends—for the purpose of thanking, encouraging, apologizing, sympathizing, pleasing, or making suggestions to them. The stationery we choose is a reflection of ourselves.

Tiffany has boxes of foldover notes and matching envelopes that are appropriate gifts for any young person who needs to be reminded to write thank-you notes this holiday season. A box of 25 top-quality notes and matching envelopes in white, with a navy border, costs $16.

Cartier makes dies of names and addresses or monograms, which are then stamped on 100 percent cotton-fiber ecru paper ($54 for the die; stationery varies).

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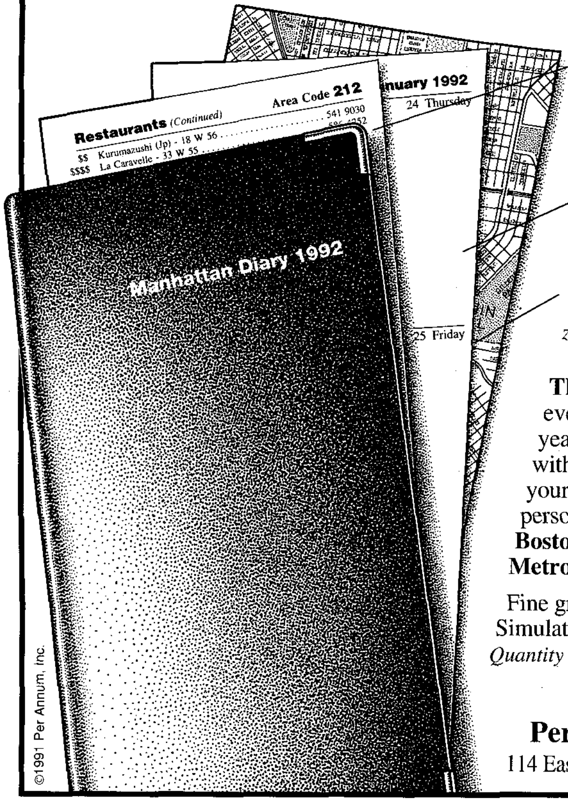

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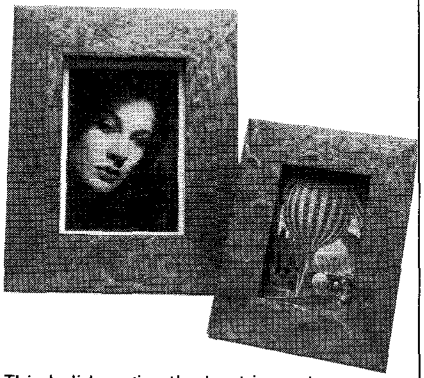

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So, there we are, with this year's gift suggestions for the corporate and professional world. I've kept the prices down, but there's nothing wrong with handing someone a neat little pocket diary, nicely wrapped, and wishing that person a thousand good wishes for the coming year. And since New York, in spite of its problems, is a very lovable town with vital, exciting people in it, I would like to wish it the very happiest of holidays and the best of all possible New Year's. ●

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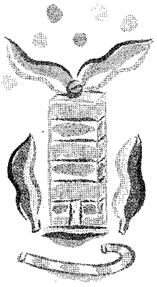

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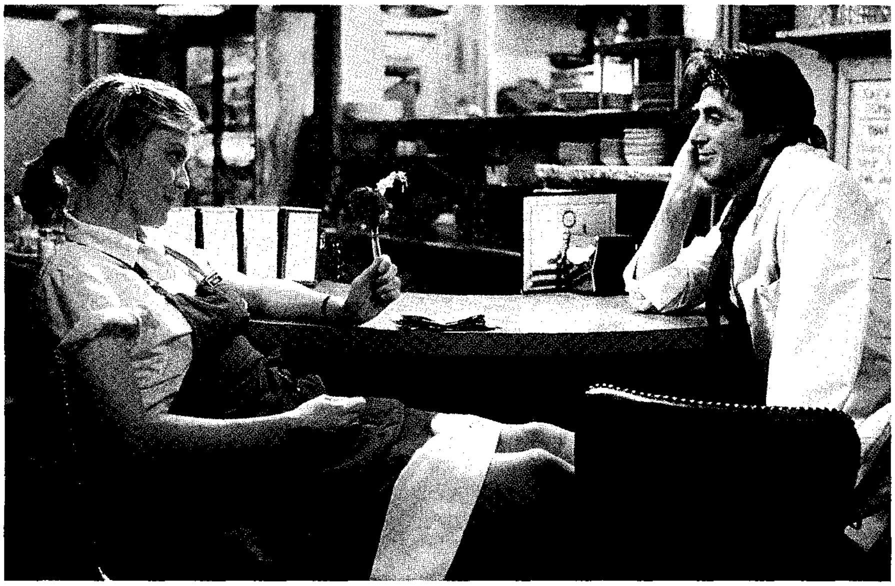
Movies/David Denby

LOVE AMONG THE COFFEE CUPS

"*. . .Frankie and Johnny* is a gallantly hopeful comedy about love in the age of AIDS and the VCR; *The Rapture* is just inept. . ."



COUNTER ACTION: *Pfeiffer plays a waitress, Pacino a cook.*

JOHNNY (AL PACINO) IS A VOLUBLE, SENTImental romantic who talks like a con man but who is nevertheless entirely sincere. He may be embarrassing, a borderline hustler, but he's no dope. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, self-protecting person who guards her space like a street gang holding a block. She's fierce. At first, as Johnny offers his love, she thinks he's a faker. Then she realizes he's serious, and she's truly frightened and outraged.

Garry Marshall's **Frankie and Johnny** is, I suppose, no more than a bittersweet valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is still more impossible. Banal? Not as it comes off the screen. *Frankie and Johnny* persuasively argues in favor of the obvious as the solution to despair. No one, I believe, has a better solution, and given the current discouragements, which have made romantic love rather perilous, the movie's hard-won final moments are that much more gratifying. The awkward, slow mating dance of Frankie and Johnny is set against a background of loneliness—the big-city blues of empty bed and solitary meal, the nights spent gazing across the back alley as couples behind windows fight or face each other in silence. The movie is candid enough not to pretend this loneliness always goes away, or that learning to live with it is anything finer than a bitterly resented compromise.

Frankie and Johnny, like some of Garry Marshall's other pictures (particularly *The Flamingo Kid* and *Nothing in Common*), has the quality of empathy, which is a lot more rare in movies than one would imagine. This is, for instance, the first portrait of New York in a long time to suggest that the city is anything more than a landscape of alienation. The coffee shop at which Frankie and Johnny work is a small community that takes care of its own and looks after those ancient customers who don't always swallow the right pill before morning coffee. The movie acknowledges that straights and homosexuals, whites and blacks aren't always at one another's throats, that a city of wise guys nursing one another's bruises often works rather well.

Terrence McNally, starting from scratch, did an extraordinary job of filling out his much-performed 1987 play *Frankie and Johnny in the Clair de Lune.* McNally's theatrical instincts are obvious in every scene—the lines, begging to be spoken, seem to jump out of the actors. But once spoken, they don't have the neat, canned sound of so many hit plays made into movies. McNally stays close to the truth of his characters—there's a lot he won't sacrifice for a funny line.

In the minor roles, such theater pros as Nathan Lane, Kate Nelligan (playing a warmhearted, vulgar easy lay and mocking herself mercilessly), and the great comic Jane Morris as Nedda, the spinster waitress, are as much a part of the movie's welcoming spirit as the stars. Al Pacino, hoarse, eager, chopping celery like a madman, is almost obnoxious in his insistence, but that works for the material. If Johnny were not a little hard to take, the movie's resolution would come too easily.

Pfeiffer's Frankie, we gather, has been hurt badly in the recent past. A literal-minded, negative person—she always throws cold water on herself—Frankie wants everything to be up front; she doesn't like being played with, and Johnny is all play. Pfeiffer does lots of exasperated, anxious bits, drawing her mouth down and shifting her eyes in disgust, letting an extra sag of disapproval settle into her bone-weary waitress's walk. Make no doubt about it: This glamorous beauty can play a drab, defeated person with conviction. In getting Frankie's funk down right, she draws, I would guess, on all her fears of performing. When we finally find out how Frankie has been hurt, the explanation isn't exactly a surprise, but Pfeiffer, describing the violation she has felt—continues to feel—gives us the most heartbreaking five minutes at the movies this year.

IN **The Rapture,** MIMI ROGERS PLAYS SHARon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming around the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied; she's bored; life is hollow and empty. At work, on a break, Sharon hears people whispering about a savior, and soon dark-suited evangelists arrive at her door. She

Photograph by Andrew Cooper.

joins a religious cult. At meetings, a small black boy speaks quietly of the Lord's plans for humanity. Sharon finds God, she reforms a stud who says there's nothing to believe in, marries, has a child. But tragedy strikes, and she becomes furiously disillusioned with God. Finally, carted off against her will to the shores of Heaven, she spits in the Big Fellow's eye.

The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and so do I. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkinland. The audience at the screening I attended giggled desperately, as if the jaded affectlessness, the abrupt transitions, the flat, emotionally meaningless atmosphere were all part of a put-on or a satire. But *The Rapture* is not satire; it's just inept.

In the beginning, Sharon is emptied of any conceivable connection to life—she has no family, friends, or interests—and is then photographed in languorous states of boredom, like a mannequin in a chic, empty European movie of 30 years ago. When she's orgying with strangers, she responds so tepidly that I thought for a moment her problem was the simple inability to enjoy herself. But she's not meant to be frigid, and no one hints that she find something a little more . . . stable. Life is awful, and it's God or nothing.

Or rather God *and* nothing. The Christian sect she joins offers neither ritual nor music nor emotional release nor friendship. The problem, of course, is not Sharon's or Christianity's but the director's. He makes life unsatisfying and blames the hollowness on the silence of God. But Tolkin has so literal and greedy a notion of God's love that I would expect any genuinely religious person to denounce the movie as an offensive fraud. (Those of lesser seriousness will lament *The Rapture*'s failure as passable soft-core porn.) Indeed, I'm not sure what lesson anyone will take from Sharon's fate except that unintelligent people can get themselves into awful messes and that Los Angeles is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. She becomes quite distraught by the end, but what she has to do is preposterous, so the performance is more a curiosity than anything. Poor Rogers: After all that fornicating and praying, she never does get to experience rapture.

I HAVE GOT MYSELF INVOLVED IN A COMPLIcated book project and will, in the coming months, be taking an occasional week off. My place in those absent weeks will be taken by one of my favorite critics, **John Powers** of the *L.A. Weekly*. I don't expect always to agree with him, but I can't wait to hear what he has to say. ■

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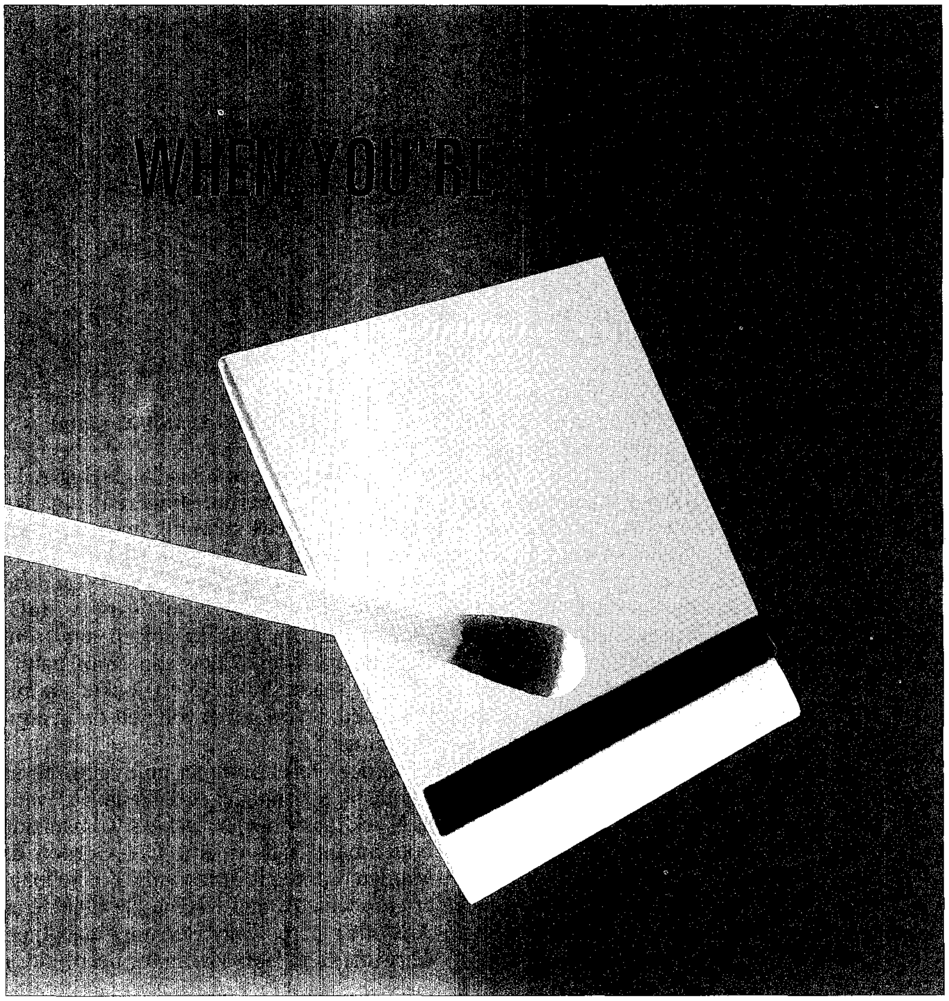

Television/John Leonard

LOOKS AT BOOKS

"...Le Carré's *Murder of Quality* is just about perfect; six hours of *A Woman Named Jackie* is kinder than the best-seller..."

IF YOU MUST HAVE ALEC GUINNESS AS George Smiley in your John le Carrés on television, then **A Murder of Quality** (*Masterpiece Theatre,* October 13 and October 20; 9 to 11 P.M.; Channel 13) will make you stamp your foot. Sir Alec was otherwise engaged—maybe at the embalmer's for another Lifetime Achievement Award. The old spy Smiley is this time impersonated by Denholm Elliott, so memorable from adaptations for television of *Bleak House* and *Scoop* and, for the movies, of E. M. Forster's *A Room With a View* and *Maurice,* not to mention two installments of Indiana Jones.

On the other hand, you will understand every word that Denholm Elliott utters. I am persuaded after reruns of *Tinker, Tailor, Soldier, Spy* and *Smiley's People* that part of their appeal was their unintelligibility. Mystification suggested profundity. Half the time, we couldn't see whatever went on because the camera seemed to be located in the glove compartment of a black limousine on a wet road on a rainy night; and, most of the time, Sir Alec mumbled, as if sadness itself fogged each sentence. Like a balloon fish, he gaped to breathe, not to communicate. The effect was oddly German: Herzog, being metaphysical; Fassbinder, being misanthropic.

Whereas Elliott's Smiley, while seeming to be a bumbler, enunciates throughout Le Carré's adaptation of his own early novel. Although *A Murder of Quality* was first published in 1963, before the best-sellerdom of *The Spy Who Came in From the Cold,* this is a Smiley already retired from the "Circus." He is asked by Glenda Jackson, a former colleague from his clandestine days who now writes a Miss Lonelyhearts sort of "agony" column for a local newspaper, to investigate a murder at a posh public school. For once neither the Russians nor the Israelis had anything to do with it. Suspects include the victim's husband (David Threlfall), the school's headmaster (Ronald Pickup), one of the teachers (Joss Ackland), a troubled student (Christian Bale), and the village idiot (Billie Whitelaw).

In this splendid cast—imagine Jackson and Whitelaw in throwaway supporting roles—Ackland, especially, is triumphant as an embittered scholar for whom knowledge is self-hatred. If you're prepared to accept Le Carré's peculiar point of view—while what's wrong with the rest of the world may be Communism, what's wrong with England is buggery—then *A Murder of Quality* is just about perfect.

ACKLAND ALSO HAS HIS INTERESTING INnings in **A Woman Named Jackie** (October 13, 14, and 15; 9 to 11 P.M.; NBC), the mini-series based on C. David Heymann's best-selling character assassination of Jacqueline Bouvier Kennedy Onassis. Ackland enjoys himself playing Aristotle Onassis, the short-fingered vulgarian and earthy Greek shipping magnate who, we are left to believe, purchased "the *ci-devant* tragic empress of the West" (to borrow a phrase from Gore Vidal), wound her up, fed her spleen, and sent her out to shop. "You run from pain," says Aristotle Ackland to Jackie on his deathbed. "You gorge yourself on beautiful things."

SCHOOL FOR SCANDAL: *Elliott as Smiley, Ackland as a scholarly suspect.*

So does Josef Sommer enjoy himself as Bootleg Joe Kennedy; and William Devane as Black Jack Bouvier, Jackie's womanizing boozehound father; and Eve Gordon as Marilyn Monroe (or Madonna, I'm no longer sure which); and Kadina De Elijalde as Aristotle's perpetually glowering daughter, Christina; and Nan Martin as, believe it or not, Diana Vreeland. Not enjoying themselves nearly so much are Wendy Hughes as Jackie's socially ambitious mother, Janet, and Ashley Crowe as her *faux*-princess sister, Lee Radziwill, and Stephen Collins as an airhead JFK. I'll get to Vassar and the Sorbonne in a minute.

Actually, I spent all day with *A Woman Named Jackie,* simultaneously answering the phone, opening the mail, and misting the cat; and it seems to me that the mini-series is kinder to Jackie than the book was; and I'm no longer convinced that any of us—C. David Heymann, Gore Vidal, Truman Capote—has the right to criticize the life choices of the historically victimized.

I mean, after you have grown up with an alcoholic father, married a James Bond push-up sexual athlete, miscarried one child, lost another in his infancy, sat next to your murdered husband in a motorcade, lost your brother-in-law to another assassin in a hotel kitchen, and been hounded into the remotest recesses of your private life by demented paparazzi, whose business is it how you behave? Whether, short of suttee, you are the role model we think we need? How dare we indulge a horse-show point system to compare the response styles and defense mechanisms of world-famous widows? Yoko Ono versus Coretta Scott King? It's indecent.

As for the Jackie we're asked to contemplate for six hours on NBC: Roma Downey, an Irish actress best known for her regional-theater work, seems to me to be terrific—a little meatier than the real-life Jackie but just as breathy-dreamy, like Audrey Hepburn, and given to those mist-like fugue states, as if she should have eloped to Cambodia with André Malraux. There was always in Jackie's public persona some Pop Art emptiness, like a Warhol portrait; and into these blank spaces we rushed to connect the dots of our own fantasies, projections of a Trash Mind; and Downey gets it exactly right. I just wish nobody had bothered to do it at all. Leave her be.

In brief: Childhood (MONDAYS, OCTOBER 14 through December 2; 8 to 9 P.M.; Channel 13) is an uncommonly thoughtful and absorbing seven-hour look at the mix of nature, nurture, culture, and political economy that determines selfhood. Over an eighteen-month period we visit brand-new babies in New York, Moscow, Tokyo, São Paulo, Guatemala City, and a rain-forest village in Cameroon. We're advised by such professional child-watchers as Marian Wright Edelman of the Children's Defense Fund and developmental psychologists Jerome Kagan at Harvard and Urie Bronfenbrenner at Cornell. We consider breast-feeding, bath-giving, toilet training, swaddling, and other forms of "skinship" and "responsive interaction." We meet Margaret Mead and other mammals. Always, the emphasis is on the complex play of biology and society. . . . **Hearts of Darkness** (Saturday, October 12, and four other dates; 10 P.M.; Showtime) is fascinating whether or not you approve of what Francis Ford Coppola did to Joseph Conrad in *Apocalypse Now.* To Eleanor Coppola's home movies on location with her husband in the Philippines are added interviews with the frenzied director, screenwriter John Milius, and actors Martin Sheen, Robert Duvall, and Dennis Hopper, plus the recorded voice of Orson Welles doing his Mercury Theatre radio version of *Heart of Darkness.* It all goes to show that movies as well as nations go crazy in the jungle, thinking about Vietnam. . . . In **Captive** (Sunday, October 13; 9 to 11 P.M.; ABC), based, of course, on a true story, Joanna Kerns and Barry Bostwick leave Tucson for the good life on the Oregon coast, where he is beaten and she is raped and they're both kidnapped. More time than usual in a made-for-TV movie is devoted here to a scrupulous examination of the emotional aftermath of these traumas—but you've seen it before and probably won't want to again. ■

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DYNASTY

> " . . .Even the most exigent Mozartean should be pleased with the Met's *Idomeneo*. The Saito Kinen Orchestra is very special. . . "

IDOMENEO AND THE TEMPLE OF DOOM: *Studer, Johnson, and Von Otter.*

APPARENTLY EXHAUSTED BY ITS OPENING-night gala of stars, the Metropolitan Opera offered little during the first week of the season to tempt either connoisseurs or compulsive opera junkies. Faced with inauspicious casts and two of the company's more appalling extravaganzas—Franco Zeffirelli's vacuous production of *Don Giovanni* and Piero Faggioni's bizarre *Un Ballo in Maschera*—I found better things to do while waiting for Mozart's **Idomeneo** to re-enter the repertory, a revival that promised much.

Even the most exigent Mozartean should be pleased with the results, a performance of musical distinction that shows the Met at its best. Of course there is still Jean-Pierre Ponnelle's mannered production, an ugly mix of Greco-Roman-rococo fashions that the late designer-director had already turned into a scenic cliché by 1982, when his *Idomeneo* arrived at the Met. Another irritating device is the mute materialization of characters whenever they are mentioned in the text—overfrequent appearances by Neptune as a huge stone head hungry for human sacrifice being the most tiresome. Never mind. Mozart's music is conscientiously honored by James Levine, who conducts a precision-tuned performance reflecting the affection and personal concern that the composer himself lavished on his noblest, most orchestrally conceived opera.

Anthony Rolfe Johnson makes a belated company debut in the title role, a more technically accomplished, dramatically engaged Idomeneo than any other in the opera's brief Met history, and I believe I've heard them all. The British tenor has the agility, vocal presence, and physical authority to make the Cretan king's dilemma very real, and he gives each phrase full musical value—a pity that his final aria, which rounds off the opera so satisfyingly, had to be cut. As his son, Idamante, Anne Sofie von Otter shows the same sterling virtues, adding an abundance of appealing youthful ardor and tonal allure. Both Rolfe Johnson and Von Otter sing these roles with equal success on a fine new Archiv recording (431 674)—an intimate, urgently shaped original-instrument performance led by John Eliot Gardiner, and an instructive alternative to the Met's grandly scaled big-opera-house interpretation.

Cheryl Studer should consider toning down her Elettra, perversely conceived by Ponnelle as a comic-opera lunatic who has seen too many Zasu Pitts movies. Otherwise, Studer mops the stage with her final aria, each bit of hysterical coloratura exactly in place without a forced or unpleasant-sounding note in earshot. It's an impressive piece of work, but I am still waiting to hear this versatile soprano sing a live performance with the same concentrated musical purpose she projects in her recordings. As Ilia, Hei-Kyung Hong unfortunately tends to simper, but the soft, silvery quality of her voice is always lovely and appropriate. Peter Kazaras handles Arbace's first florid aria with enough confidence to make us wish that he had been allowed to sing the second one as well.

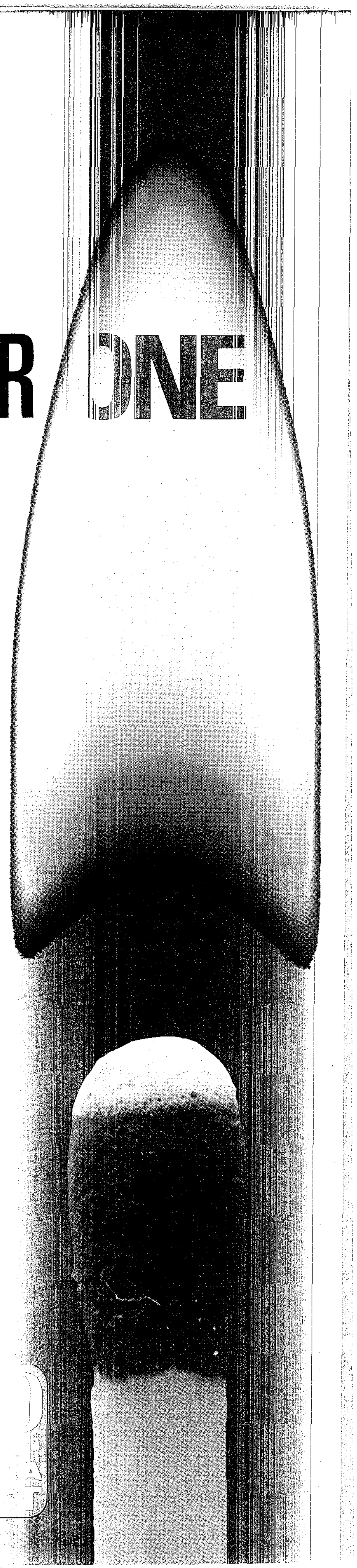
JAPAN'S **Saito Kinen Orchestra** OPENED Carnegie Hall's 101st year, producing grumbles that the occasion lacked sufficient bon ton, even with Seiji Ozawa conducting and good old Isaac Stern on hand to play the Bartók First Violin Concerto. I suppose there was a dearth of glamour—such noted music patrons as Imelda Marcos and General Schwarzkopf had understandably spent their entertainment dollars on the Met gala the previous evening, and Pavarotti and Domingo can hardly be expected to sing together every night—but I enjoyed the concert anyway.

For one thing, the Saito Kinen is a very special orchestra. Formed six years ago in memory of Hideo Saito, founder of the Toho Gakuen School of Music, which has produced many significant Japanese musicians in recent years, the group consists entirely of the school's former pupils and teachers. Most are busy performing in various capacities throughout the world (Ozawa is a graduate), but they meet in Vienna each summer to rehearse, give concerts, tour, and make recordings. The Carnegie Hall concert was the Saito Kinen's North American debut, and the orchestra instantly demonstrated its superior quality in Mozart's K. 136 Divertimento for Strings, played throughout with astonishing textural clarity, airy buoyancy, and intonational precision.

The full complement of instruments produced even more impressive results in Brahms's Second Symphony. This was not an especially fiery or subjective performance—one suspects that the Toho school may not be the place to nurture such an approach, and Ozawa has never been a conductor to take chances or pursue unorthodox interpretations. When he leads the Boston Symphony, Ozawa makes the standard repertory sound very

Photograph by Beatriz Schiller.

...FOR NUMBER ONE



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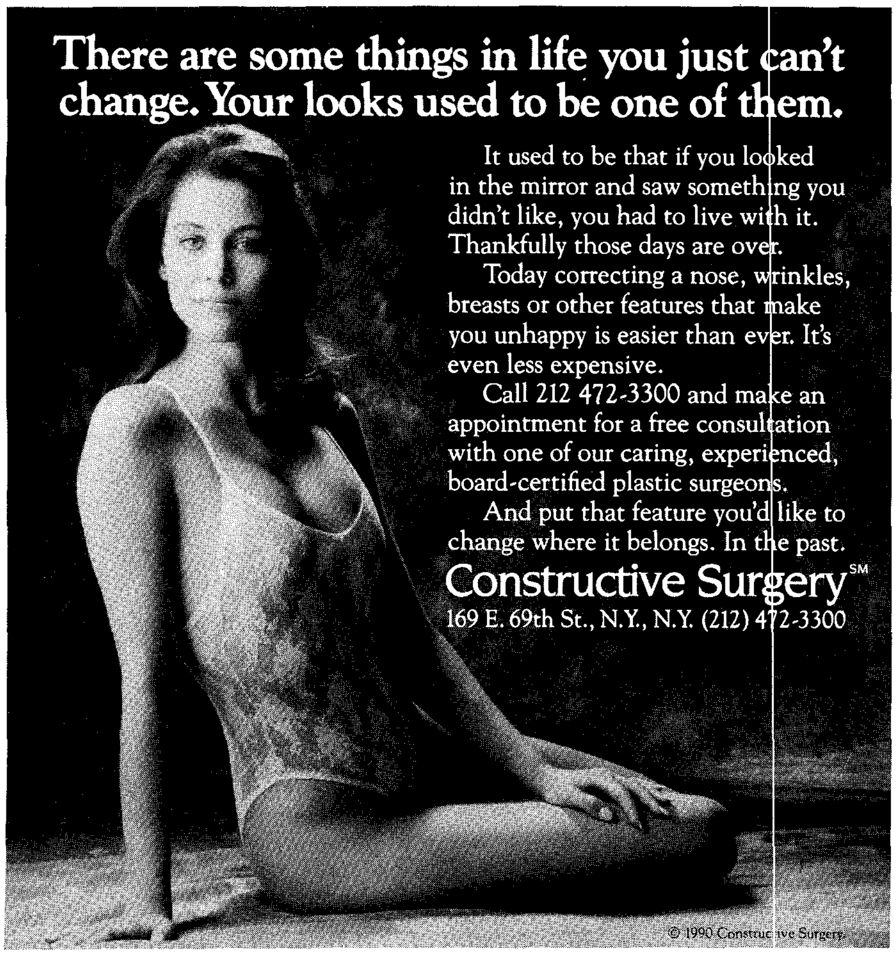

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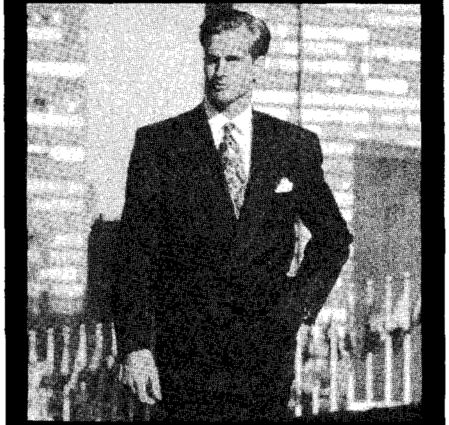

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plain, but here his attention to detail and the beauty of the massed ensemble paid gorgeous dividends, further enhanced by the players' fresh musical response. All these good things can be heard on a new Philips disc of the Brahms Fourth (426 391), the Saito Kinen Orchestra's first release in a complete set of the four symphonies. Stern's gritty, tension-filled traversal of the Bartók Concerto added a welcome dash of spice to an unusually satisfying concert.

THE OPENING PROGRAM OF THIS SEASON'S **Music Today** series in Merkin Hall may actually have been drawn from yesterday—the works were written between 1923 and 1977, and only one of the nine composers is still alive—but let's not quibble. Most concerts today go back even further, relying on the overfamiliar repertory of yesteryear, and are seldom so enterprising or full of delightful surprises. Mainly the choices reflected the healthy musical curiosity of Angelina Réaux, who celebrated her own Spanish and French heritage by singing a selection of works exploring some of the more piquant mysteries of "Les Dames & Las Damas."

Two song collections with orchestral accompaniment framed the evening: Roberto Gerhard's *Cancionero de Pedrell* of 1941, and music Kurt Weill wrote in 1934 for the French play *Marie Galante.* A Spaniard who relocated to England after the Spanish Civil War, Gerhard seems to have been forgotten since his death in 1970, an independent and luminous spirit who waits impatiently to be rediscovered. A tribute to Felipe Pedrell, the great teacher of so many important Spanish musicians, this restlessly inventive song cycle is redolent with the folk-music idiom that Gerhard absorbed and transfigured so brilliantly in his later works. *Marie Galante* represents Weill's equally amazing ability to adopt regional accents and remain entirely true to himself, here seizing on the sleazier elements of thirties French cabaret music and turning them into high popular art.

Shorter songs by Valls, Mompou, Falla, Poulenc, Granados, and Bernstein came between the two cycles, along with a well-oiled performance of Milhaud's jazz-influenced ballet *La Création du Monde,* conducted by John McGlinn. A winning recitalist who knows precisely what she can do best, Réaux commanded the music, its moods, and her audience, performing a difficult program from memory and from the heart. Her soprano has its technical limitations, due mainly to a built-in tonal density that sometimes interferes with her ability to articulate color, manipulate dynamics, and move with absolute ease over the notes. Like most intelligent singers, though, she finds ingenious ways of making expressive capital even from potential liabilities. ■

Theater/John Simon

ONE FOR THE MONEY

"...The tenth Young Playwrights Festival amazes with *Man at His Best.* Out in Indiana, Cole Porter's *Jubilee,* alas, is a dud..."

DERAILED: *Paul Bates and Olga Merediz in* Donut World.

ONE IS NOT OFTEN OVERWHELMED IN THE theater these days, but the tenth **Young Playwrights Festival** amazes with *Man at His Best,* by Carlota Zimmerman. It is extraordinary enough for a seventeen-year-old girl to write a study of two men—a homosexual hustler and a tough guy who cannot face his homosexuality—playing ferocious games in a shared jail cell. What is truly astounding, though, is how accurately, incisively, devastatingly she gets at the essence of each man and at the interaction of the pair, from the nastily playful through the sadistic to the lethal, with seamless, frightening intensification.

Two codicils. In the program, Miss Zimmerman thanks "teachers, friends, family, dog" for having helped her with many rewrites; also, regular TV watchers inform me that there are no less proficient (some say cliché-riddled) scripts on this or similar subjects to be caught in any television week. Both of these factors may subtract from the author's contribution. But to me, there seemed to be no excess or even slightly off-target verbiage, no lapse in psychological insight, no lack of sympathetic understanding of two characters unlikely to be close to the young author's experience. So I dare say she got some of this secondhand, yet something personal and imaginatively observant had to go into giving the material its credibility, shapeliness, and impact.

The production, to be sure, is most enhancing. Allen Moyer's set is a stylized cage that the actors themselves revolve from scene to scene to convey more fully change within sameness and sameness within change; Pat Dignam's lighting silhouettes with an evil metallic glare the actors as they perform those revolutions; Rick Sodelet's fight scenes are almost too good: part bone-crunching naturalism, part horribly beautiful ballet from hell. Capping it all is Mark Brokaw's spectacular staging, which confirms the prison cell as a cage where two menacing simians climb, swing, and dive, deviously and dartingly, as they alternate between predator and prey. Yet this cage is also a sinister aviary, in which the human spirit beats impotent wings against the state of things as they are.

And then the matchless acting. James G. Macdonald makes Skyler appositely into a heavy, mean, cruel, desperate lummox, without forfeiting the residue of dumb, anguished humanity underneath. Seth Gilliam turns Dan, the male whore, into a swift, sinuous, taunting presence, whose pliable physique is the embodiment of a legendary Toledo blade. Their conflict is almost—but, rightly, not quite—the war between brute, desirous flesh and ubiquitous, mocking intellect: a contest often vicious, sometimes comical, and ultimately scarily enlightening.

Compared to this last play on the bill, the three others are no bigger than the smallest new potatoes in a vegetable bin. Well, two out of the three, anyway. One of these is *Donut World,* by Matthew Peterson, in which Bud, a model-railroad enthusiast and doughnut fancier, lectures an awed friend, Lester, about the splendors of model-railroading, when he is not berating his wife, Mavis, for losing a coupon and having paid $2 more for a dozen assorted doughnuts. Perhaps abetted by the director, Michael Mayer, Peterson has made some of the packages Mavis brings back from her shopping expedition real, others merely simulated, like Lester's huge board he has brought over for sawing with Bud's superior tools—a board that, like the numerous groceries, exists only as mime and sound effects. Similarly, some stage directions are, while performed, also spoken by the executants; others aren't. Though variety in doughnuts may be a good thing, inconsistency in staging leaves a bad taste in the mouth.

What is glorious, however, is the eloquent baying, snarling, whining, and panting of Sparky, the unseen dog, performed with almost human rationality by Ethan Phillips, who nevertheless never abrogates a strictly canine vocabulary. The visible actors, Paul Bates, Steve Hofvendahl, and Olga Merediz, are no less proficient, but their bite (thanks, or no thanks, to the playwright) is worse than Sparky's bark.

Even less good is *Secrets to Square Dancing,* by Denise Maher, which makes a few pertinent stabs against the politics of education—idiotic bureaucrats, worthless tests, preposterous parental group therapy—but does not know how to make the satire cutting, and the effect cumulative. Such good performers as Anne Lange and Mary Testa are wasted under Gloria Muzio's uncharacteristically strained and schematic direction.

David E. Rodriguez, at eighteen, was a year older than his three colleagues at the time he submitted his play, *I'm Not Stupid.* At that age, this seemingly footling difference is nonetheless significant; his handling of his subject—a psychotic mother, a retarded son, and a somewhat befuddled psychiatrist caught between them—is both more ambitious and more suggestive

Photograph by Linda Alaniz.

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of firsthand experience, even while laudably striving for a more abstract, poetic, universalizing order. The attempt does not quite succeed: A certain arbitrariness and reductionism are apparent, as is a sense of effortfulness underlined by Seret Scott's too visibly calculated staging. All the same, Curtis McClarin, Peter Francis James, and especially S. Epatha Merkerson give intense and penetrant performances; if only the impact were less cerebral and more emotionally involving.

THE INDIANA UNIVERSITY SCHOOL OF MUSIC and its Opera Theater put on Cole Porter's **Jubilee,** not given a full-scale production since its 1935 Broadway premiere and failure. The show would be too expensive and risky for today's commercial theater, so a renowned university music department, subsidized by various foundations and a Porter family trust, strikes one as the best alternative. Out I sped to Bloomington, where the campus is lovely and the theater in the Musical Arts Center something New York might envy. Only the show itself, alas, is a dud.

Shocked as I was by the omission of the book writer, Moss Hart, from both posters and program—a possibly not quite innocent mistake, since no New Yorker should be allowed to encroach on the glory of "Indiana's greatest composer," as Porter was frequently referred to—I soon came to look at the omission as an act of charity. For this gentle spoof of the British royal family, vintage 1935, was surely spongy even for its own time, and is now as toothless as a rubber dinosaur, and about as witty.

In other ways, however, justice was done. Robert O'Hearn designed scenery as good as generously supplied but—compared to the budget of leading opera houses—still limited money could buy, with Nancy Steele's costumes not far behind. It is harder to judge George Pinney's choreography, given that it had to be tailored to a student cast. Unquestionably less than inventive, though, was James Lucas's staging, but this was made up for to a large extent by Robert Porco's zestful yet controlled conducting of a splendidly responsive orchestra. Larry Moore's orchestrations were spirited throughout, his vocal arrangements almost as fine.

Finally, though, there were two unsurmountable obstacles, the score and the cast. This is definitely one of Porter's lesser efforts. "Begin the Beguine" and "Just One of Those Things" are, of course, masterly, but the rest is, at best, negligible. And only one performer was up to snuff: Tiffany Storm (as the chanteuse Karen O'Kane), a gifted singer and dancer, and very pretty despite an unbecoming wig. The others were as students all too often are. Porter fans might more profitably catch some of these songs on Ben Bagley's *Cole Porter Revisited* CD series, only partly *Jubilee,* but all jubilation. ■

The Underground Gourmet/Fran Schumer

I DREAM OF BLINI

"...Proposing marriage would be entirely appropriate in this pretty brick-walled room with its rosy, chintz-covered tables..."

ISN'T IT ROMANTIC? YES, BUT THE FOOD AT **Cafe Andrusha** (1742 Second Avenue, near 91st Street; 360-1128) is too good for you to concentrate on anything else, so do your romancing elsewhere.

But do your eating here. If it's warm out, you'll want as an appetizer one of the two excellent cold soups. The tarator (Bulgarian with a slightly Turkish twist) would be a little too pure—yogurt, cucumber, garlic, and dill—were it not for the handful of walnuts tossed in ($3.75). For a little more pizzazz, dive into the cold borscht, served, like the tarator, in a decadently large porcelain cup. No matter that the idea of cold beet juice repels you: Try it dolled up with scallions, dill, and a pouf of sour cream ($3.75). Hot, it's an entirely more serious food, perhaps an even more delicious one, with its chunk of buttery beef ($4.50). Russians don't use béchamel; they just add sour cream, which increases the richness of this dish as well. You want only a little bread or pastry to nibble on with your soup, and Andrusha supplies it in the form of pirozhki ($1.50 each), flaky triangles stuffed with egg, onions, and either mushrooms, beef, or cabbage (which, by comparison, is bland).

Russian eggplant ($6.50) is less of a production, a satiny blend of eggplant, tomatoes, and peppers that's especially nice on the warm, seeded rye bread served with it. But if you like productions, head directly for the blini. The blini themselves—crisp, lightly fried raised pancakes—are good enough to eat alone, but better as traditionally served, with sour cream, onion, and smoked salmon or caviar ($12.75). Black caviar has yet to appear on Andrusha's menu, but the red salmon roe served here works perfectly fine in the mini-orgy your meal has become.

Also in the orgy department: Andrusha's potato pancakes. Accompanied by sour cream, four of them are served piping hot, their edges almost filigreed ($4.80). The secret: Andrusha grates its potatoes by hand. Is the owner, Liana Kirkwood, anti-Cuisinart? No, she just learned to cook in Czechoslovakia, a country where grandmothers were more plentiful than machines.

After borscht, blini, and latkes, it's hard to imagine having room for anything more—but for this beef stroganoff, somehow you do: juicy strips of tenderloin in a rich sauce of mushrooms, tomatoes, onions, and heavy cream ($13.95). "There's nothing light or dietetic about it," Kirkwood apologizes, but not everyone has sworn off cream, a key ingredient in the pojarski as well. Eastern Europeans call these patties of ground chicken, onions, and veal their "hamburgers," but the term is much too mundane for these crunchy cakes drizzled with mushrooms, onions, butter, and, of course, cream ($10.90).

CAFE ANDRUSHA: *Andrea Bohackova, for whom it was named.*

Sauce-free, the duck is flawless. Instead of gumming up the works with fruit, the kitchen serves it bare, studding the skin judiciously with caraway seeds ($13.50). And what an effect that achieves. Roasted, this duck gives off the scent of freshly baked rye bread. The accompanying sweet-and-sour cabbage is a suitable foil to the dark and oily meat, but the potato dumplings have all the excitement of soggy bread.

Even if you aren't into epic eating, there's something on Andrusha's menu for you. The feather-light spinach crêpes, for example, are so well seasoned that despite all those other distractions (Swiss cheese, mushrooms, and wine), the fresh spinach flavor prevails ($8.90). Also for non-Cossacks, the colorful vegetarian plate: red cabbage, carrots, zucchini, and, as the centerpiece, the owner's special blend of barley and sweet, nutty kasha—Russian soul food at its best ($8.75).

For dieters, Andrusha offers chicken cooked any which way. The fat phobe among us ordered it grilled, with kasha and those pretty green (zucchini) and orange (carrots) vegetables, and proclaimed it a feast ($10.90). And it was, though the chicken came unadorned, the mark of a good grill person.

For dessert, blini redux, this time with sour cream and sour-cherry preserves ($4.75). The Czechoslovakian fruit dumplings are soothing at best, and the strudel is forgettable (the dough is leaden; the apples are dry and dull). A better alternative is the chocolate cake—truffle-like cream on a thin layer of angel-food cake leaking raspberries and raspberry liqueur ($4.50). Russian tea with sour-cherry preserves sounds exotic but isn't much different from tea with lemon, and makes you wince.

Proposing marriage would be entirely appropriate in this pretty brick-walled room with its rosy, chintz-covered tables. At night, the lights are dimmed and the candles lit; the servers couldn't be more discreet, and the beauty among them is the owner's daughter, Andrea (Andrusha to her grandmother), for whom the café is named. There is as yet no liquor license (nor, therefore, vodka). But if all goes according to plan, both it and black caviar should arrive in time for that other Russian staple, snow.

Cafe Andrusha is open for dinner Mondays 5:30 to 10:30 P.M., Tuesday through Friday from 5 P.M., and Sundays from 4:30 P.M.; brunch, Saturdays and Sundays noon to 4 P.M. M.C., V. ■

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BY LEONORE FLEISCHER

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TO CELEBRATE ITS 25TH ANNIVERSARY, THIS 5-floor furniture wholesaler is offering one-of-a-kind floor samples, in-stock items, and special purchases at clearance prices. For example, Bernhardt Dominion cherry dining room, with lighted canted china cabinet, table, and six chairs, mfr's. sugg. list $6,780, here $4,195; Sealy Posturepedic queen sofa beds, mfr's. sugg. list $995, here $595; Sherrill traditional sofas in your choice of 1,000 fabrics, mfr's. sugg. list $1,995, here $995. M.C., V., checks accepted as deposits (merchandise held until they clear); everything sold as is; delivery additional; all sales final. *Foremost Furniture Showrooms, Inc., 8 W. 30th St., tenth floor (889-6347); Sun.–Mon. 10 a.m.–4:30 p.m.; through 10/20.*

TITLE TATTLE

THE INDEPENDENT AND NONPROFIT 21-YEAR-OLD Feminist Press has put together a free brochure for its annual winter mail-order sale, and you may now write for it. Clothbound books are 30 percent off, paperbacks are up to 85 percent off, and most prices range from $2–$25. Two new fall titles will be of interest to collectors. *Long Walks and Intimate Talks,* by Grace Paley, and Robin Morgan's first children's book, *The Mer-Child,* are numbered-and-signed special editions limited to 200 copies apiece. Each clothbound book is now $105, including insurance and postage. Checks accepted, but no credit cards. Write to *The Feminist Press at the City University of New York, Box NYM, 311 E. 94th St., New York, N.Y. 10128 (360-5790); through 1/31/92.* ■

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 9

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MOVIES
THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Takeover: Heroes of the New American Depression; To the Moon, Alice.* #2—10/8–9: *Swordsman* (1990). 10/10: *Wheels on Meals* (1984). 10/11–17: *Lyrical Nitrate* (1990); *The Comb* (1991); *Broadway by Light* (1958). #3—*Black Lizard.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Suburban Commando.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll.* #2—"The 23rd International Tournee of Animation." #3—*Thousand Pieces of Gold.* #4—*Slacker.* #5—*The Rapture.* #6—*Trust.*

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (777-9714). Closed.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho.* #2—*My Own Private Idaho; Late for Dinner.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Thelma & Louise.* Opening 10/11: *Ernest Scared Stupid.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Fisher King.* #2—*Barton Fink.* #3—*Ricochet.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/9: *North by Northwest* (1959); *I Confess* (1952). 10/10: *A Fistful of Dollars* (1964); *The Good, The Bad, and the Ugly* (1967). 10/11–12: *The Philadelphia Story* (1940); *Bringing up Baby* (1938). 10/13: *Zelig* (1983); *A Midsummer Night's Sex Comedy* (1982). 10/14: *I Sent a Letter to My Love* (1981); *Madame Rosa* (1977). 10/15: *Touch of Evil* (1958); *Shadow of a Doubt* (1943).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*The Indian Runner.* #2—*Liebestraum.* #3—*Rambling Rose.* #4—*Dead Again.* #5—*Dogfight.* Opening 10/11: *Frankie & Johnny.* #6—*Whore.* #7—*Stepping Out.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Homicide.* #2—*Naked Tango.* #3—*Boyz N the Hood; Paradise.* #4—*Twenty-One.* #5—*Deceived. Opening 10/11: Shattered.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Festival of Animation 1991."

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Super.* #2—*Necessary Roughness.* Opening 10/11: *The Taking of Beverly Hills.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*La Femme Nikita.* #2—*My Father's Glory.* #3—*Paris Is Burning.* #4—*My Mother's Castle.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Ricochet.* #2—*The Fisher King.* #3—*Terminator 2.* #4—*Late For Dinner.* #5—*Necessary Roughness.* Opening 10/11: *Little Man Tate.* #6—*Suburban Commando.* Opening 10/11: *The Taking of Beverly Hills.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Shout.* #2—*The Super.* #3—*Whore.* #4—*Rambling Rose.* #5—*Rambling Rose.* #6—*Paradise.* Opening 10/11: *Frankie & Johnny.* #7—*The Commitments.* Opening 10/11: *City of Hope.* #8—*Deceived.* #9—*Dead Again.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Livin' Large.* Opening 10/11: *Ernest Scared Stupid.* #2—*Freddy's Dead.* #3—*Twenty-One.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Late For Dinner.* Opening 10/11: *The Taking of Beverly Hills.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Ricochet.* #2—*Dead Again.* Opening 10/11: *Frankie & Johnny.* #3—*Necessary Roughness.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Super.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Paradise.* Opening 10/11: *Shattered.*

#2—Thelma & Louise. #3—Deceived. #4—Boyz N the Hood. Opening 10/11: *Ernest Scared Stupid.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Livin' Large.* #2—*Freddy's Dead.* Opening 10/11: *The Taking of Beverly Hills.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Necessary Roughness.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Fisher King.* #2—*Terminator 2.* #3—*Suburban Commando.* #4—*McBain.* #5—*The Super.* #6—*Ricochet.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Deceived.* Opening 10/11: *Ernest Scared Stupid.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Late For Dinner.* Opening 10/11: *Shattered.* **EMBASSY 3**—*Dead Again.* **EMBASSY 4**—*True Identity.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Boyz N the Hood.* #2—*Showdown in Little Tokyo.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Whore.* #2—*Sex, Drugs, Rock & Roll.* #3—*Trust.* #4—*Doc Hollywood; Robin Hood.* #5—*City Slickers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Paradise.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Paris Is Burning.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Doctor.* Opening 10/11: *Shattered.* #2—*Twenty-One.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Indian Runner.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Closed.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Barton Fink.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Man on the Moon.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Whore.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Super.* Opening 10/11: *The Taking of Beverly Hills.* #2—*Shout.* Opening 10/11: *Little Man Tate.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Rambling Rose.* **CORONET**—*The Rapture.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Necessary Roughness.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Deceived.* **CINEMA II**—*Paradise.*

CINEMA THIRD AVE.—*The Story of Boys and Girls.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*Ricochet.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Late For Dinner.* Opening 10/11: *Frankie & Johnny.* #2—*Dead Again.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Homicide.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Stepping Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Frankie & Johnny.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deceived.* #2—*Dead Again.* Opening 10/11: *Ernest Scared Stupid.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Super.* #2—*The Commitments.* Opening 10/11: *The Taking of Beverly Hills.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Stepping Out.* Opening 10/11: *Frankie & Johnny.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Whore.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus.* Opening 10/11: *City of Hope.* #2—*Europa, Europa.* #3—*La Belle Noiseuse.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Rambling Rose.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Paradise.* #2—*Dead Again.* #3—*Late For Dinner.* #4—*The Fisher King.* #5—*Ricochet.* #6—*Necessary Roughness.* Opening 10/11: *Little Man Tate.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Deceived.* Opening 10/11: *The Taking of Beverly Hills.* #2—*Shout.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Suburban Commando.* #2—*The Super.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Ricochet.* #2—*Suburban Commando.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Opening 10/4: "Glamour, Special Effect, and Character Makeup." 10/5–27: "Deep Space/Big Picture." 10/12–13: *The Right Stuff* (1983), dir. Philip Kaufman, with Sam Shepard and Scott Glenn.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. 10/12–13: *Images of the Himalayas.*

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 10/9–13: *The Heck With Hollywood* (1991), dir. Doug Block. 10/9: *The Lunch Date* (1989), dir. Adam Davidson. 10/10: *Cool Water* (1990), dir. Kahane Corn. 10/11: *I Am I Said* (1991), dir. Andy Brown. 10/12: "The Three Films the Heck With Hollywood! Is All About." Through 10/13: "A Week at the Thalia: In Memory of Richard Schwarz." 10/9: *Les Enfants Terribles* (1950), dir. Jean-Pierre Melville; *"M"* (1930), dir. Fritz Lang. 10/10: *Crime and Punishment* (1935), dir. Pierre Chenal; *Symphonie Pastorale* (1949), dir. Jean Delannoy. 10/11: *Blood of a Poet* (1930), dir. Jean Cocteau; *Children of Paradise* (1945), dir. Marcel Carne. 10/12: *Marius* (1931), dir. Alexander Korda; *Cesar* (1936), dir. Marcel Pagnol. 10/13: *Out of the Past* (1947), dir. Jacques Tourneur; *A Cold Wind in August* (1961), dir. Alexander Singer; *Mademoiselle* (1966), dir. Tony Richardson. 10/12: "The Jimi Hendrix Film Series." (Free admission.) 9/29–10/27: "Camera on the Couch." Film and lecture series about the cinematic representation of psychoanalysis. 10/13: *19/19* (1985), dir. Hugh Brody.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "Religion and Ritual in Tibet." 10/12: "Tibet: A Buddhist Trilogy." 10/13: "Religion in Tibet." 10/14: *Lord of the Dance/Destroyer of Illusion* (1985).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 10/13–11/17: "Native American Film and Video: A Walk in two Worlds."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 10/9: *Cyrano De Bergerac* (1990).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 10/4–31: "New Films From Japan 1991." 10/11–12: *Tora-San, My Uncle* (1989), dir. Yoji Yamada.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Through October, Saturdays at 4 & 6:30: "Arte y Patria: 20th Century Artists of Spain and the Americas." 10/8–12: "Impressionism and Post-Impressionism." 10/15–19: "American Art and Artists."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 10/4–11/12: "Vittorio D: De Sica Behind the Camera and on Screen." 10/10: *Un Garibaldino al Convento* (1942); *Tempo Massimo* (1934). 10/11, 13: *Daro un Milione* (1935); *I Bambini ci Guardano* (1942). 10/12, 14: *Napoli d'altri Tempi* (1939); *La Porta del Cielo* (1944–46). 10/15: *I Nostri Sogni* (1943); *Roma, Citta Libera* (1946). Through 10/14: "Warner Brothers: From the Archives." 10/11, 13: *The Marriage Circle* (1925), dir. Ernst Lubitsch; *Little Ceasar* (1930), dir. Mervyn Le Roy. 10/12, 14: *Casablanca* (1942), dir. Michael Curtiz; *Splendor in the Grass* (1961), dir. Elia Kazan. 10/10: What's Happening?: *Women of the Frontier* (1990), dir. Lilias Fraser. 10/15: ASK Presents: *Satana* (1991).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: 10/4–15: *Europa, Europa* (1991). Cinema #2: 10/9: *Everybody's Fine.* 10/10: *High School Confidential* (1958). 10/11–12: *Open Doors* (1990). 10/13–14: *1900* (1977) 10/15–16: *Cabeza De Vaca* (1990).

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $6; $25 for five films. 10/14: *Gun Crazy* (1949), dir. Joseph H. Lewis.

THE TIBET FILM FESTIVAL—(227-6895) See **Asia Society** for 10/12–13.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/4–24: "Interama: The First Ten Years." 10/9: *Going Places* (1974); *Buffet Froid*, dir. Bertrand Blier. 10/10: *Voyage Surprise* (1946), dir. Pierre Prevert; *Prix de Beaute* (1930), dir. Augusto Genina. 10/11–12: *Sartre by Himself* (1979), dir. Alexandre Astruc and Michel Contat; *Simone de Beauvoire* (1982), dir. Malka Roboskwa and Josee Dayan. 10/13: *A Day in the Country* (1936), dir. Jean Renoire; *Diary of a Country Priest* (1950), dir. Robert Bresson. 10/15: *Herdsmen of the Sun* (1988), dir. Werner Herzog; *The Lion Hunters* (1965), dir. Jean Rouch.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14–11/2: "Family Classics." 10/12: *E.T.* (1983).

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $5; member/advance $4. 10/11: *The Unholy Three* (1925), dir. Tod Browning. With live musical accompaniment by composer and performer Donald Sosin.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "From the Archives: Propaganda for Destruction." $15. 10/15 at 8:15: "Propaganda for Construction."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Ricochet.* #2—*Suburban Commando.* #3—*The Super.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Necessary Roughness.* #2—*Livin' Large.* #3—*The Super.* #4—*Freddy's Dead.* #5—*Ricochet.* #6—*Ricochet.* #7—*Suburban Commando.* #8—*Showdown in Little Tokyo.* #9—*The Fisher King; Deceived.*

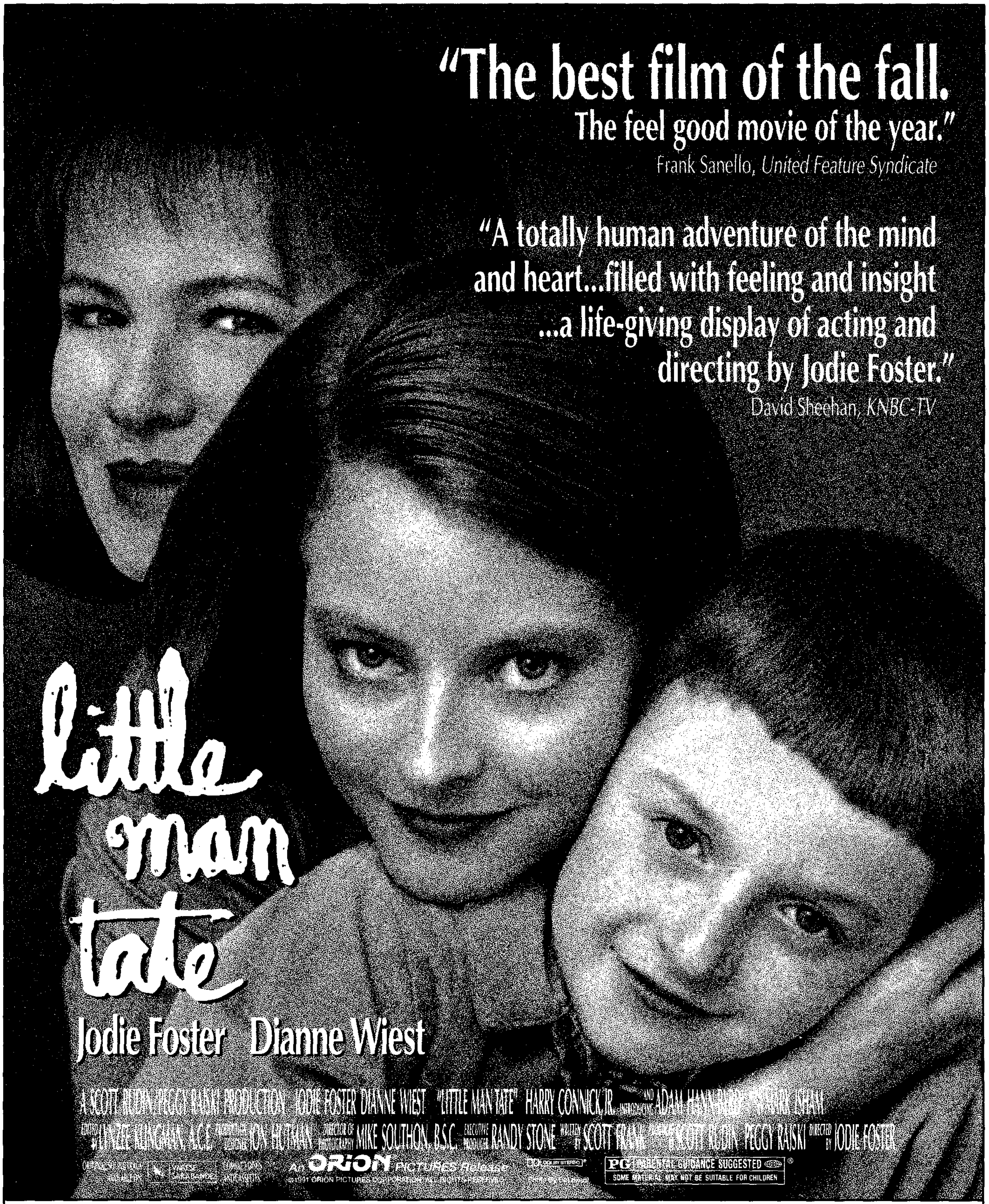
155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Suburban Commando.* #2—Through 10/10: *The Fisher King.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*The Super.* #4—*Ricochet.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Ricochet.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Ricochet.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Necessary Roughness.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Freddy's Dead.* #2—*Livin' Large.* #3—*Deceived.* #4—*Shout.* #5—*The Fisher King.* #6—*Necessary Roughness.* #7—*Ricochet.* #8—*Suburban Commando.* #9—*The Super.* #10—*Ricochet.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet.* #2—*Rico-*



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Jodie Foster Dianne Wiest

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EDITED BY LYNZEE KLINGMAN, A.C.E. PRODUCTION DESIGNER JON HUTMAN DIRECTOR OF PHOTOGRAPHY MIKE SOUTHON, B.S.C. EXECUTIVE PRODUCER RANDY STONE WRITTEN BY SCOTT FRANK PRODUCED BY SCOTT RUDIN PEGGY RAJSKI DIRECTED BY JODIE FOSTER

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DOLBY STEREO

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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

EXCLUSIVE ENGAGEMENTS START
WEDNESDAY, OCTOBER 9th

*LOEWS NEW YORK TWIN
2nd Ave. & 66th St. 744-7339

*LOEWS 84TH STREET
B'way & 84th St. 877-3600

*LOEWS 19TH STREET EAST
B'way & 19th St. 260-8173

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SHATTERED
METRO-GOLDWYN-MAYER Presents a BODO SCRIBA/WILLI BAER/CAPELLA FILMS Production
in association with DAVIS ENTERTAINMENT COMPANY a WOLFGANG PETERSEN Film
TOM BERENGER BOB HOSKINS GRETA SCACCHI "SHATTERED"
JOANNE WHALLEY-KILMER CORBIN BERNSEN Based on the novel by RICHARD NEELY Music by ALAN SILVESTRI
Production Designer GREGG FONSECA Director of Photography LASZLO KOVACS, ASC Co-Producers ORTWIN FREYERMUTH and GAIL KATZ
Line Producer NEAL NORDLINGER Produced by WOLFGANG PETERSEN, JOHN DAVIS and DAVID KORDA
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
Written for the Screen and Directed by WOLFGANG PETERSEN
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STARTS FRIDAY, OCTOBER 11th AT THEATRES EVERYWHERE
Check CUE Listings

chet. #3—*The Super.* #4—*Deceived.* #5—*Necessary Roughness.* #6—*Terminator 2.* #7—*The Fisher King* #8—*Dead Again.* #9—*Suburban Commando.* #10—*Shout.* #11—*Livin' Large.* #12—*Freddy's Dead.* #13—*Double Impact.* #14—*Showdown in Little Tokyo.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Deceived.* #2—*The Super.* #3—*The Commitments.* #4—*The Fisher King.* #5—*Dead Again.* #6—*Showdown in Little Tokyo.* #7—*Late For Dinner.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Barton Fink.* Beg. 10/11: *Shout.* #2—*Dead Again.* Beg. 10/11: *Frankie & Johnny.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ricochet.* #2—*The Super.* #3—*Suburban Commando.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Super.* #2—*Europa, Europa.* #3—*The Fisher King.* #4—*Whore; Late for Dinner.* #5—*The Story of Boys and Girls; The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Showdown in Little Tokyo; Freddy's Dead.* #2—*Ricochet.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Shout.* #2—*Ricochet.* #3—*The Commitments.* #4—*Necessary Roughness.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Super.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*Rockers.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Suburban Commando.* #2—*Shout.* #3—*Livin' Large.* #4—*The Super.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Ricochet.* #2—*Paradise.* #3—*Dead Again; Late For Dinner.* #4—*Freddy's Dead.* #5—*The Fisher King.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Deceived.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Deceived.* #2—*Necessary Roughness.* #3—*Dead Again.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Fisher King.* #2—Through 10/10: *Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*Ricochet.* #4—*The Super.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Super.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*Suburban Commando.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Paradise.* #2—*The Fisher King.* #3—*The Super.* #4—*Shout.* #5—*Necessary Roughness.* #6—*Dead Again.* #7—Through 10/10: *Rambling Rose.* Beg. 10/11: *The Taking of Beverly Hills.* #8—Through 10/10: *Late for Dinner; The Commitments.* Beg. 10/11: *Frankie & Johnny.* #9—*Ricochet.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Super.* #2—*Ricochet.* #3—*Deceived.* #4—*Suburban Commando; Necessary Roughness.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Ricochet.* #2—*The Super.* #3—Through 10/10: *Deceived.* Beg. 10/11: *Ernest Scared Stupid.* #4—*Suburban Commando.* #5—*Freddy's Dead.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Necessary Roughness.* #2—Through 10/10: *Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*Ricochet.* #4—*The Fisher King.* #5—*Dead Again.* #6—*The Super.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Paradise.* #2—*Ricochet.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 10/10: *The Commitments.* Beg. 10/11: *Shout.* #2—*The Fisher King.* #3—*Deceived.* #4—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.*

303. CORONA—PLAZA—(639-7722). #1—*Suburban*

Commando.

4. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Fisher King.* #2—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #3—*The Super.* #4—*Necessary Roughness.* #5—*Shout.* #6—Through 10/10: *Terminator 2; Late for Dinner.* Beg. 10/11: *The Taking of Beverly Hills.* #7—*Suburban Commando.*

5. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Whore.* #2—*Freddy's Dead.* #3—*Deceived.* #4—*Necessary Roughness.*

6. FLUSHING—MAIN STREET—(268-3636). #1—*Ricochet.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*The Super.*

07. FLUSHING—UA QUARTET—(359-6777). #1—*The Super.* #2—*Shout.* #3—Through 10/10: *Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.* #4—*Necessary Roughness.*

08. FLUSHING—UTOPIA—(454-2323). #1—*Paradise.* #2—*The Fisher King.*

09. FOREST HILLS—CINEMART—(261-2244). #1—*The Story of Boys and Girls; 101 Dalmations.* #2—*Europa, Europa; Robin Hood.*

10. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Suburban Commando.* #2—*Ricochet.* #3—*The Fisher King.*

11. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Rambling Rose.* #2—*Paradise.*

12. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again.*

13. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2; Late For Dinner.* #2—*The Super.* #3—*Shout.* #4—Through 10/10: *The Commitments; Barton Fink.* Beg. 10/11: *The Taking of Beverly Hills.*

14. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Suburban Commando.* #2—*The Super.* #3—*Freddy's Dead; Livin' Large.* #4—*Deceived.* #5—*Whore.*

15. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Late For Dinner.* #2—*The Commitments; Barton Fink.* #3—*Shout.* #4—*The Fisher King.* #5—*Necessary Roughness.* #6—*Rambling Rose.* #7—*Dead Again.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Necessary Roughness.* #2—*Suburban Commando.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 10/10: *Deceived.* Beg. 10/11: *Ernest Scared Stupid.* #2—*The Super.* #3—*Ricochet.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Necessary Roughness.* #2—*Shout.* #3—*Ricochet.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Super.* #2—*Deceived.* #3—Through 10/10: *Suburban Commando.* Beg. 10/11: *The Taking of Beverly Hills.* #4—Through 10/10: *Freddy's Dead.* Beg. 10/11: *Frankie & Johnny.* #5—*Dead Again.* #6—*The Fisher King.* #7—Through 10/10: *Late for Dinner; Showdown in Little Tokyo.* Beg. 10/11: *Shout.*

320. REGO PARK—DRAKE—(457-4002). *Doc Hollywood; Hot Shots!*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Doctor.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Deceived.* #2—*The Super.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Suburban Commando.* #2—*Dead Again.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Super.* #2—*Deceived.*

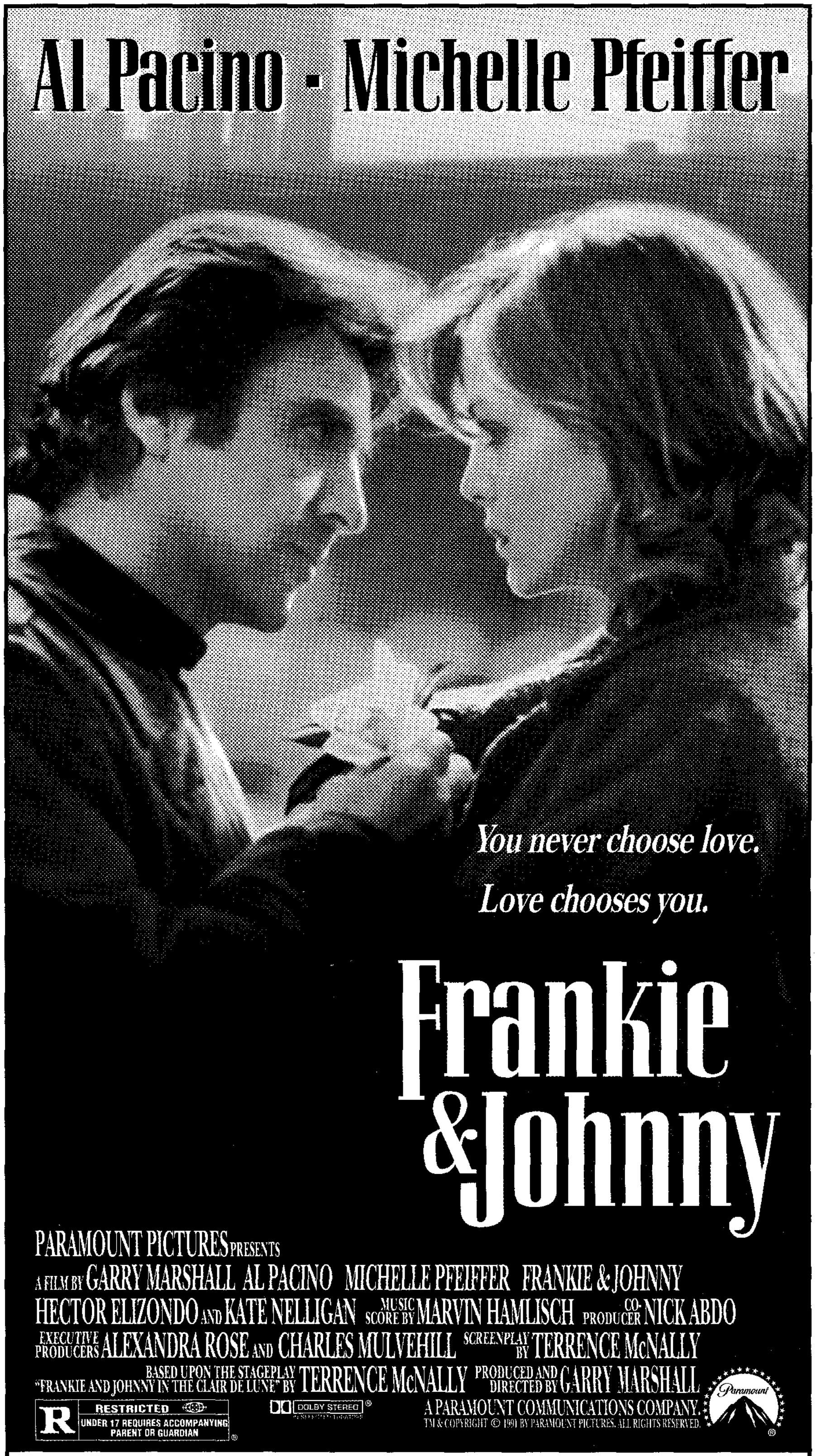
406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Fisher King.* #2—*Shout.* #3—*Necessary Roughness.* #4—*Suburban Commando.* #5—*The Super.* #6—*Paradise.* #7—Through 10/10: *The Commitments; Late for Dinner.* Beg. 10/11: *Shout.* #8—Through 10/10: *Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.* #9—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #10—*Ricochet.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—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Love chooses you.
Frankie &Johnny

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501. BELLMORE—MOVIES—(783-7200). *Paradise.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Doctor; 101 Dalmations.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Super.* #2—*Shout.* #3—*Ricochet.* #4—*Suburban Commando.* #5—*The Commitments.* #6—Through 10/10: *Late for Dinner; Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Deceived.* #2—*Dead Again.* #3—*The Super.* #4—*Necessary Roughness.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Ricochet.* #2—*The Super.* #3—*The Fisher King.* #4—*Freddy's Dead.* #5—*Necessary Roughness.* #6—*Shout.* #7—*Dead Again.* #8—*Deceived.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Whore.* #2—*Dead Again.* #3—*Deceived.* #4—*The Fisher King.* #5—*Suburban Commando.* #6—*The Super.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Super.* #2—*Ricochet.* #3—*Necessary Roughness.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Super.* #2—*Deceived.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Livin' Large.* #2—*Ricochet.* #3—*Whore.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Whore.* #2—*The Doctor.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Paradise.* #2—*The Fisher King.* #3—*Dead Again.* #4—*Rambling Rose.* #5—*Deceived.* #6—*Necessary Roughness.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Commitments.* #2—*The Super.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Super.* #2—*Suburban Commando.* #3—*The Fisher King.* #4—*The Commitments.* #5—*Barton Fink.* #6—Through 10/10: *Freddy's Dead; Terminator 2.* Beg. 10/11: *Ernest Scared Stupid.*

515. MALVERNE—TWIN—(599-6966). #1—*The Story of Boys and Girls.* #2—*The Doctor.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Fisher King.* #2—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #3—*Barton Fink.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Super.* #2—*Ricochet.* #3—Through 10/10: *Suburban Commando.* Beg. 10/11: *Shout.* #4—*The Fisher King.* #5—*Necessary Roughness.* #6—*Deceived.* #7—Through 10/10: *The Commitments.* Beg. 10/11: *The Taking of Beverly Hills.* #8—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #9—*Shout.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Again.* #2—*The Fisher King.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ricochet.* #2—*Necessary Roughness.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Ricochet.* #2—*The Doctor.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dogfight.* #2—*The Story of Boys and Girls; Terminator 2.* #3—*Suburban Commando; Europa, Europa.* #4—*Late for Dinner; Defenseless.* #5—*The Super.* #6—*The Doctor.* #7—*Deceived.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Rambling Rose.* #2—*The Commitments.* #3—*Necessary Roughness.* #4—*Ricochet.* #5—*Shout.* #6—*Paradise.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Rambling Rose.* #2—*101 Dalmations; City Slickers.* #3—*Deceived.* #4—*Paradise.* #5—*Dead Again.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Necessary Roughness.* #2—*Shout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Paradise.* #2—*Deceived.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #2—Through 10/10: *The Commitments.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*Ricochet.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Fisher King.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Deceived.* #2—*Livin' Large.* #3—*Double Impact.* #4—*Ricochet.* #5—*The Super.* #6—*Freddy's Dead.* #7—*Suburban Commando.* #8—*Necessary Roughness.* #9—*Terminator 2; Bingo.* #10—*Showdown in Little Tokyo.* #11—*The Fisher King.* #12—*Shout; Ricochet.* #13—*Livin' Large.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Super.* #2—Through 10/10: *Necessary Roughness.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*Ricochet.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Late For Dinner.* #2—*The Doctor.* #3—*Dead Again.* #4—*The Naked Gun 2½; Robin Hood.* #5—*The Commitments.* #6—*Paradise.*

534. WESTBURY—WESTBURY—(333-1911). #1—*My Father's Glory.* #2—*My Mother's Castle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Super.* #2—Through 10/10: *The Commitments.* Beg. 10/11: *The Taking of Beverly Hills.* #3—*The Fisher King.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Paradise.* #2—*Shout.* #3—*Suburban Commando.* #4—*Deceived.* Beg. 10/11: *Frankie & Johnny.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Necessary Roughness.* #2—*Ricochet.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Paradise.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Ricochet.* #5—*Terminator 2.* #6—*Shout.* #7—*Robin Hood.* #8—*Deceived; City Slickers; Bingo.* #9—*Necessary Roughness.* #10—*The Fisher King.* #11—*Late for Dinner; Suburban Commando.* #12—*The Commitments; Dead Again.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*City Slickers.* #2—*The Fisher King.* #3—*Freddy's Dead.* #4—*Terminator 2.* #5—*Necessary Roughness.* #6—*Ricochet.* #7—*The Super.* #8—*Deceived.* #9—*Paradise; Livin' Large; The Commitments.* #10—*Suburban Commando.* #11—*Rambling Rose; Shout.* #12—*Dead Again; 101 Dalmations; Late for Dinner.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Super.* #2—*Ricochet.* #3—*Shout.* #4—*Suburban Commando.* #5—*The Fisher King.* #6—Through 10/10: *Deceived.* Beg. 10/11: *Ernest Scared Stupid.* #7—*Necessary Roughness.* #8—Through 10/10: *Dead Again.* Beg. 10/11: *Frankie & Johnny.* #9—Through 10/10: *Freddy's Dead.* Beg. 10/11: *Shout.* #10—Through 10/10: *The Commitments.* Beg. 10/11: *The Taking of Beverly Hills.*

611. CORAM—PINE—(698-6442). #1—*Dead Again.* #2—*The Super.* #3—*Necessary Roughness.* #4—*Deceived.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Paradise.* #2—*The Super.* #3—*The Fisher King.* #4—*Rambling Rose.* #5—Through 10/10: *The Commitments.* Beg. 10/11: *Frankie & Johnny.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Deceived.* #2—*Paradise.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Barton Fink.* #2—*The Commitments.* #3—*Whore.* #4—*Dead Again.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Necessary Roughness.*

618. ISLIP—ISLIP—(581-5200). #1—*Whore.* #2—*The Super.* #3—*Freddy's Dead; Terminator 2.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Showdown in Little Tokyo.* #2—*The Super.* #3—*Paradise.* #4—*The Commitments.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/10: *Pure Luck.* Beg. 10/11: *Robin Hood.*

621. MATTITUCK—MATTITUCK—(298-4405). #1- *Whore.* #2—*Suburban Commando.* #3—*Ricochet.* #4- *The Fisher King.* #5—*101 Dalmations; Late For Dinne* #6—*The Super.* #7—*Dead Again.* #8—*Freddy's Dea* *The Commitments.*

623. NORTHPORT—NORTHPORT—(261-8600). Throug 10/10: *Pure Luck.* Beg. 10/11: *Robin Hood.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363 2100). #1—*The Super.* #2—*Paradise.* #3—*Shou* #4—*Ricochet.* #5—*Suburban Commando.* #6—*Th Fisher King.* #7—*Necessary Roughness.* #8—*Deceived* #9—Through 10/10: *The Commitments.* Beg. 10/11 *Ernest Scared Stupid.* #10—Through 10/10: *City Slickers.* Beg. 10/11: *Frankie & Johnny.* #11—Througl 10/10: *Freddy's Dead.* Beg. 10/11: *The Taking of Beverly Hills.* #12—*Dead Again.* #13—Through 10/10 *Terminator 2; Late for Dinner.* Beg. 10/11: *Shout.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Ricochet.* #2—*Necessary Roughness.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Pope Must Diet.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Necessary Roughness.* #2—*The Commitments.* #3—*Ricochet.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/10: *Pure Luck.* Beg. 10/11: *Robin Hood.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Ricochet.* #2—*Whore.* #3—Through 10/10: *Dead Again.* Beg. 10/11: *Shout.* #4—*Necessary Roughness.* #5—Through 10/10: *Barton Fink.* Beg. 10/11: *The Taking of Beverly Hills.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Fisher King.* #2—*Deceived.* #3—*Dead Again.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Dead Again.* #2—*Deceived.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Deceived.* #2—*Necessary Roughness.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Fisher King.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Paradise.* #2—*The Fisher King.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Fisher King.* #2—*The Commitments.* #3—*Barton Fink.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Europa, Europa.* #2—*Deceived.*

704. HARRISON—CINEMA—(835-9800). *Necessary Roughness.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Necessary Roughness.* #2—*The Commitments.* #3—*Paradise.* #4—*The Fisher King.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Paradise.* #2—*Suburban Commando.* #3—*Ricochet.* #4—*Deceived.* #5—*Rambling Rose.* #6—*Dead Again.* #7—*Necessary Roughness.* #8—*The Fisher King.* #9—*Shout.* #10—*The Super.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 10/10: *The Fisher King.* Beg. 10/11: *Frankie & Johnny.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Ricochet.* #2—*The Super.* #3—Through 10/10: *The Commitments.* Beg. 10/11: *The Taking of Beverly Hills.* #4—Through 10/10: *Late for Dinner.* Beg. 10/11: *The Fisher King.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Europa, Europa.* #2—*Ricochet.* #3—*The Super.* #4—*Deceived.* #5—*Necessary Roughness.*

714. PEEKSKILL—BEACH—(737-6262). #1—*City Slickers.* #2—*Late for Dinner.* #3—*The Doctor.* #4—*Freddy's Dead.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Deceived*. #2—*Necessary Roughness*. #3—*The Super*. #4—*Dead Again*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Deceived*.

718. RYE—RYE RIDGE—(939-8177). #1—*Shout*. #2—*Paradise*.

719. SCARSDALE—FINE ARTS—(723-6699). *The Story of Boys and Girls*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Livin' Large*. #2—*Rambling Rose*. #3—*Deceived*. #4—*The Super*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Necessary Roughness*. #2—*Ricochet*. #3—*Shout*. #4—*Dead Again*. #5—Through 10/10: *Freddy's Dead; Late for Dinner*. Beg. 10/11: *Frankie & Johnny*. #6—Through 10/10: *Suburban Commando*. Beg. 10/11: *The Taking of Beverly Hills*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Fisher King*. #2—*Ricochet*. #3—*Shout*. #4—Through 10/10: *Late for Dinner*. Beg. 10/11: *The Taking of Beverly Hills*. #5—*The Commitments*. #6—Through 10/10: *Hot Shots!; Doc Hollywood*. Beg. 10/11: *Shout*. #7—Through 10/10: *Suburban Commando*. Beg. 10/11: *Ernest Scared Stupid*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood*. #2—*Paradise*. #3—*The Doctor*. #4—*Whore*. #5—*Rambling Rose*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Paradise*. #2—*Barton Fink*. #3—*The Commitments*. #4—*Deceived*. #5—*Necessary Roughness; 101 Dalmations*. #6—*The Fisher King; Dead Again*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Ricochet*. #2—*The Super*.

757. NYACK—CINEMA EAST—(358-6631). *Rocketeer*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Commitments*. #2—*Deceived*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Suburban Commando*.

762. SPRING VALLEY—PIX—(425-1132). #1—*Terminator 2*. #2—*Doc Hollywood*.

764. LAFAYETTE—(357-6030). *The Super*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Shout; Terminator 2*.

801. DANBURY CINE—(743-2200). #1—*Paradise*. #2—*Late for Dinner; The Commitments*. #3—*The Fisher King*.

802. DANBURY—CINEMA—(748-2923). #1—*The Super*. #2—*Deceived*.

803. DANBURY—PALACE—(748-7496). #1—*Suburban Commando*. #2—*Ricochet*. #3—*Necessary Roughness*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Super*. #2—*Shout*.

807. GREENWICH—CINEMA—(869-6030). #1—*Rambling Rose*. #2—*Shout*.

808. GREENWICH—PLAZA—(869-4030). #1—*Paradise*. #2—*Barton Fink*. #3—*The Commitments*.

809. NEW CANAAN—PLAYHOUSE—(966-0600).#1—*The Fisher King*. #2—Through 10/10: *Dead Again*. Beg. 10/11: *Frankie & Johnny*.

810. NORWALK—CINEMA—(838-4504). #1—*Ricochet*. #2—*Necessary Roughness*.

813. SOUTH NORWALK—SONO—(866-9202). 10/8–17: *Slacker; The Story of Boys and Girls*.

815. STAMFORD—AVON—(324-9205). #1—*The Super*. #2—*Ricochet*.

816. STAMFORD—CINEMA—(324-3100). #1—*Necessary Roughness*. #2—*The Fisher King*. #3—*Suburban Commando*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Dead Again*. #2—*Deceived*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Fisher King*. #2—*Deceived*. #3—*Necessary Roughness*. #4—*The Super*. #5—*Ricochet*. #6—*Shout*.

819. TRUMBULL—CINEMA—(374-0462). #1—*Necessary Roughness*. #2—*Late for Dinner; Ricochet*. #3—*Freddy's Dead*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dead Again*. #2—*The Fisher King*. #3—*Paradise*. #4—*The Commitments*.

821. WESTPORT—POST—(227-0500). *Rambling Rose*.

822. WILTON—CINEMA—(762-5678). *Deceived*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Super*. #2—*Suburban Commando*. #3—*Necessary Roughness*. #4—*The Fisher King*. #5—*Ricochet; 101 Dalmations*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*The Super*. #2—*Ricochet*. #3—*Necessary Roughness*. #4—*Suburban Commando*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Ricochet*. #2—*Shout*. #3—*Suburban Commando*. #4—*The Super*. #5—*Freddy's Dead*. #6—*The Fisher King*. #7—*Dead Again*. #8—*Necessary Roughness*. #9—*Livin' Large*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Livin' Large*. #2—*Whore*. #3—*Necessary Roughness*. #4—*Deceived*. #5—*The Super*. #6—*Late For Dinner*. #7—*Shout*. #8—*Paradise*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2*. #2—*Suburban Commando*. #3—*Ricochet*. #4—*Dead Again*. #5—*Freddy's Dead*. #6—*The Fisher King*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Dead Again*. #2—*Terminator 2*. #3—*The Commitments*.

907. WEST NEW YORK—MAYFAIR—(865-2010). Closed for renovations.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Showdown in Little Tokyo; Child's Play 3*. #2—*Double Impact; Hot Shots!*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Necessary Roughness*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Super*. #2—*Livin' Large*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Super*. #2—*Suburban Commando*. #3—*The Commitments*. #4—*Necessary Roughness*. #5—*Deceived*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Barton Fink*. #2—*Rambling Rose*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Paradise*. #2—*Rambling Rose*. #3—*Shout*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Ricochet*. #2—*Boyz N the Hood*. #3—*Dead Again; 101 Dalmations*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Barton Fink*. #2—Through 10/10: *Late For Dinner*. Beg. 10/11: *The Taking of Beverly Hills*. #3—*The Fisher King*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Terminator 2*.

931. CRANFORD—CRANFORD—(276-9120). #1—*City Slickers*. #2—*Shout*.

932. ELIZABETH—ELMORA—(352-3483). *Robin Hood*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Ricochet*. #2—*The Super*. #3—*Suburban Commando*. #4—*Deceived*. #5—*Freddy's Dead*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Super*. #2—*Suburban Commando*. #3—*Deceived; Freddy's Dead*. #4—*Necessary Roughness*. #5—*The Commitments*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Paris Is Burning*.

936. UNION—UNION—(686-4373). #1—*Dead Again*. #2—*Late For Dinner*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Barton Fink*. #2—*The Fisher King*. #3—Through 10/10: *Late For Dinner*. Beg. 10/11: *The Taking of Beverly Hills*.

938. WESTFIELD—TWIN—(654-4720). #1—*Paradise*. #2—*The Commitments*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Super*. #2—*Ricochet*. #3—*Suburban Commando*. #4—*Necessary Roughness; The Commitments*. #5—*Freddy's Dead*.

951. CLOSTER—CLOSTER—(768-8800). *Deceived*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Dead Again*. #2—*Necessary Roughness*. #3—*Suburban Commando*. #4—*Late for Dinner*.

953. EMERSON—QUAD—(261-1000). #1—*Shout*. #2—*Suburban Commando*. #3—*Necessary Roughness; 101 Dalmations*. #4—*Dead Again; The Commitments*.

956. FORT LEE—LINWOOD—(944-6900). #1—*The Super*. #2—*Ricochet*.

958. OAKLAND—TWIN—(337-4478). #1—*The Doctor*. #2—*Dead Again*.

959. PARAMUS—CINEMA 35—(845-5070). *City Slickers*.

960. PARAMUS—BERGEN MALL—(845-4449). *Whore*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Fisher King*. #2—*Late for Dinner*. #3—*Barton Fink; The Commitments*. #4—*Necessary Roughness*. #5—*Shout*. #6—*The Super*. #7—*Paradise*. #8—*Dead Again*. #9—*Suburban Commando*. #10—*Rambling Rose*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Ricochet*. #2—*Deceived*. #3—*Freddy's Dead*.

963. OAKLAND—TWIN—(337-4477). #1—*Dead Again*. #2—*The Doctor*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Deceived*. #2—*The Fisher King*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Ricochet*. #2—*The Fisher King*. #3—*The Super*. #4—*Deceived*. #5—*Suburban Commando*. #6—*Necessary Roughness*. #7—*Paradise*. #8—*Dead Again*. #9—*Shout*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Dead Again*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Super*. #2—*Necessary Roughness*. #3—*Late for Dinner; The Commitments*. #4—*Dead Again*.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Problem Child 2*. #2—*True Identity; Robin Hood; Hot Shots!*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Deceived*. #2—*Ricochet*. #3—*City Slickers*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Europa, Europa*. #2—*Fisher King*. #3—*Shout*. #4—*Paradise*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Paradise*. #2—*Barton Fink*. #3—*Deceived*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 43, 43, 48, 203, 313, 315, 514, 516, 616, 634, 702, 755, 808, 916, 920, 937, 961, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. After ten years of inactivity and frustration, a once-celebrated artist, living in obscurity and isolation in the French countryside, is inspired by a beautiful young visitor to return to his painting. Directed by Jacques Rivette. With Michel Piccoli, Emmanuelle Béart, and Jane Birkin. NR. **81**

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **1**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **10, 26, 37, 918**

CITY OF HOPE—(2 hrs. 9 min.; 1991) The fictional city of Hudson City has all the gritty realities of city politics: corrupt politicians, police brutality, development fat cats—and a few noble do-gooders. Written, edited, and directed by John Sayles. With Vincent Spano, Tony Lo Bianco, and Joe Morton. R. **19, 81**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then proceed to put each of them through a mid-life crisis of quite mortifying banality. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **38, 524, 606, 608, 625, 714, 931, 959, 969**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 41, 61, 68, 200, 206, 210, 219, 302, 313, 315, 406, 503, 513, 514, 517, 523, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 631, 702, 705, 708, 724, 755, 759, 801, 808, 820, 906, 912, 934, 938, 950, 953, 961, 967**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. **9, 19, 24, 36, 62, 66, 85, 160, 200, 203, 214, 215, 216, 219, 300, 302, 304, 312, 315, 319, 400, 406, 504, 505, 506, 512, 516, 517, 519, 524, 527, 533, 606, 608, 610, 611, 616, 621, 625, 634, 635, 636, 706, 715, 723, 755, 809, 817, 820, 902, 905, 906, 918, 936, 952, 953, 958, 961, 963, 965, 966, 967**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **10, 19, 26, 34, 55, 66, 87, 152, 158, 160, 200, 215, 216, 220, 222, 302, 305, 306, 314, 317, 319, 322, 401, 504, 505, 506, 509, 512, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 613, 625, 635, 636, 638, 703, 706, 709, 715, 716, 722, 755, 759, 802, 817, 818, 822, 904, 912, 933, 934, 951, 962, 964, 965, 969, 971**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **522**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **38, 320, 724, 753, 762**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Directed by Randa Haines. (8/5/91) R. **21, 44, 321, 502, 511, 601, 521, 522, 533, 714, 753, 958, 963**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **9, 522**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With

Jim Varney. PG. **6, 20, 26, 34, 66, 222, 317, 514, 610, 625, 724**

EUROPA, EUROPA—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish *Candide*—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 206, 309, 522, 703, 709, 970**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) In French with English subtitles. Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **14**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 33, 60, 85, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 308, 310, 315, 319, 406, 505, 506, 512, 514, 516, 517, 519, 528, 530, 600, 606, 608, 610, 612, 621, 625, 635, 639, 700, 702, 705, 706, 707, 708, 724, 755, 801, 809, 816, 818, 820, 900, 902, 905, 920, 937, 961, 964, 965, 970**

FRANKIE & JOHNNY—(1 hr. 57 min.; 1991) Reviewed in this issue. R. **9, 19, 24, 62, 65, 79, 203, 219, 302, 304, 319, 406, 516, 517, 527, 601, 610, 612, 625, 707, 723, 809**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **20, 31, 152, 157, 158, 160, 208, 211, 214, 217, 218, 222, 300, 305, 307, 314, 319, 406, 503, 505, 514, 530, 606, 608, 610, 618, 621, 625, 714, 723, 819, 902, 905, 933, 934, 950, 962**

HOMICIDE—(1 hr. 42 min.; 1991) In David Mamet's new thriller, a New York City detective assigned to investigate the murder of a Jewish shopkeeper grapples with the conflicting demands of his religion and the police force. With Joe Mantegna, William H. Macy, and Natalija Nogulich. R. **10, 63**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **320, 724, 908, 968**

THE INDIAN RUNNER—(2 hrs. 6 min.; 1991) Sean Penn's first film as director is glum, earnest, matter-of-fact stuff about a rural policeman (David Morse) who tries to save his nihilistic, born-to-be-bad Vietnam-vet brother (Viggo Mortensen) from nowheresville. Penn, who wrote the movie himself, holds the camera on the actors interminably, as if something extraordinary were about to happen, and we keep waiting and waiting and.... With Charles Bronson, Sandy Dennis, and Valeria Golino. (10/7/91) R. **9, 45**

LATE FOR DINNER—(1 hr. 30 min.; 1991) When two best friends become the unwitting participants in a bizarre scientific experiment that shoots them 29 years into the future, they return to their hometown to find that they are more than just late for dinner. Directed by W. D. Richter. With Brian Wimmer and Peter Berg. PG. **5, 18, 22, 36, 62, 85, 200, 206, 214, 219, 304, 313, 315, 319, 406, 503, 522, 533, 606, 608, 621, 625, 708, 714, 723, 724, 801, 819, 904, 920, 936, 937, 952, 961, 967**

LIEBESTRAUM—(1 hr. 45 min.; 1991) Two strangers find themselves mysteriously linked to each other and a dark past by Liszt's famous love song "Liebestraum" in a heavily styled thriller directed by Mike Figgis. With Kim Novak, Kevin Anderson, and Pamela Gidley. R. **9**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) A gifted seven-year-old boy, isolated from other children by his intelligence, is caught between two women—his working-class mother (Jodie Foster) and a child psychologist (Dianne Wiest)—and their opposing ideas on how to raise him. Directed by Jodie Foster. With Adam Hann-Byrd, Harry Connick Jr., and David Pierce. PG. **18, 52, 85**

LIVIN' LARGE—(1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. **20, 31, 152, 158, 160, 211, 213, 218, 314, 510, 530, 530, 608, 722, 902, 904, 911**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50**

MCBAIN—(1 hr. 43 min.; 1991) An ex-POW (Christopher Walken) avows a debt of honor to repay his savior, a fearless warrior named Santos. Years later, Santos's sister calls in the debt to avenge Santos's death and save a country. R. **33**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14, 534**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14, 534**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wiley actor with a trace of vagrant hauteur about him—he's singularly self-possessed. The movie mixes private mythopoeic imagery (scudding clouds, salmon leaping upstream to spawn) with tenderly comical perceptions of the squalid life of the two young men. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 5, 49**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **10**

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **12, 18, 24, 32, 54, 85, 152, 157, 158, 160, 210, 216, 219, 220, 300, 304, 305, 306, 307, 315, 316, 318, 406, 504, 505, 507, 512, 517, 520, 523, 524, 530, 532, 603, 606, 608, 610, 611, 617, 625, 627, 631, 634, 638, 704, 705, 706, 709, 715, 723, 755, 803, 810, 816, 818, 819, 900, 901, 902, 904, 910, 912, 934, 950, 952, 953, 961, 965, 967**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **10, 19, 26, 40, 55, 85, Read 157, 214, 219, 301, 308, 311, 406, 501, 512, 523, 524, 526, 533, 601, 606, 608, 612, 613, 619, 625, 700, 705, 706, 718, 753, 755, 801, 808, 820, 904, 917, 938, 961, 965, 970, 971**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14, 42, 935**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **9, 19, 19, 53, 83, 219, 311, 315, 512, 523, 524, 608, 612, 706, 722, 753, 807, 821, 916, 917, 961**

THE RAPTURE—(1 hr. 42 min.; 1991) Reviewed in this issue. R. **3, 53**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 24, 33, 60, 85, 91, 150, 152, 152, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 214, 217, 219, 220, 222, 300, 301, 306, 310, 317, 318, 406, 503, 505, 507, 510, 517,**

520, 521, 523, 527, 530, 530, 532, 603, 606, 608, 610, 621, 625, 627, 631, 634, 706, 708, 709, 723, 724, 756, 803, 810, 815, 818, 819, 900, 901, 902, 905, 918, 933, 950, 956, 962, 965, 969

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **38, 309, 533, 606, 620, 623, 633, 932, 968**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **46**

★**SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. **3, 38**

SHATTERED—(1 hr. 37 min.; 1991) R. When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. **10, 26, 36, 44**

SHOUT—(1 hr. 31 min.; 1991) On the hot, dusty plains of Texas, boy meets girl to the bluesy strains of early rock and roll. Directed by Jeffrey Hornaday. With James Walters, Heather Graham, and John Travolta. PG-13. **19, 52, 87, 158, 160, 203, 210, 213, 219, 302, 304, 307, 313, 315, 318, 319, 406, 406, 503, 505, 517, 517, 523, 524, 530, 601, 606, 608, 610, 610, 625, 625, 634, 706, 718, 723, 724, 724, 800, 805, 807, 818, 902, 904, 917, 931, 953, 961, 965, 970**

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. **37, 152, 160, 200, 208, 319, 530, 619, 908**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3, 813**

STEPPING OUT—(1 hr. 48 min.; 1991) In Mavis Turner-(Liza Minnelli)'s tap-dance classes, there is a lot more to be learned than the kick-ball-change. These students are in for some life lessons in friendship, truth, and hope. Directed by Lewis Gilbert. With Shelley Winters, Bill Irwin, and Ellen Greene. PG. **9, 64, 79**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **55, 206, 309, 515, 522, 719, 813**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from intergalactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. **2, 18, 33, 89, 91, 150, 152, 155, 158, 160, 204, 213, 218, 220, 222, 303, 304, 310, 314, 316, 319, 400, 406, 500, 503, 506, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 706, 723, 724, 760, 803, 816, 900, 901, 902, 905, 912, 933, 934, 950, 952, 953, 961, 965**

THE SUPER—(1 hr. 24 min.; 1991) A New York slumlord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own rundown buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Rubén Blades. R. **12, 19, 25, 33, 52, 68, 89, 150, 152, 155, 157, 158, 160, 200, 204, 206, 211, 213, 217, 218, 219, 220, 222, 300, 304, 306, 307, 313, 314, 317, 319, 322, 401, 406, 500, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 530, 532, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 706, 708, 709, 715, 722, 756, 764, 802, 805, 815, 818, 900, 901, 902, 904, 911, 912, 933, 934, 950, 956, 961, 965, 967**

TAKEOVER: HEROES OF THE NEW AMERICAN DEPRESSION—(58 min.; 1991) Peter Kinoy and Pamela Yates coordinated this documentary chronicling the takeover of government-owned vacant houses by homeless people in eight American cities. Followed by *To the Moon, Alice* (30 min.; 1991), a fictional story of a homeless family in that sets up camp on the set of television sitcom. NR. **1**

THE TAKING OF BEVERLY HILLS—(1 hr. 58 min.; 1991) A superstar football player and a witty cop take on a sophisticated gang of burglars and save Tinseltown. Directed by Sidney J. Furie. With Ken Wahl and Matt Frewer. R. **12, 18, 22, 31, 52, 68, 87, 155, 217, 219, 300, 304, 307, 313, 319, 406, 503, 517, 527, 532, 600, 610, 625, 634, 708, 723, 724, 920, 937**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Arnold Schwarzenegger, our Germanic superidol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. With Linda Hamilton and Edward Furlong. (7/15/91) R. **18, 33, 160, 304, 313, 514, 522, 530, 606, 608, 618, 625, 762, 800, 905, 906, 930**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keit as a sympathetic police officer. (6/10/91) R. **6, 26**

THOUSAND PIECES OF GOLD—(1 hr. 45 min.; 1991) Th true story of a Chinese woman who is sold into slavery to save her starving family. She is transporte halfway around the world and ends up as one of th many immigrants who shaped the American frontier With Rosalind Chao and Dennis Dun. NR. **3**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity Directed by Hal Hartley. With Adrienne Shelly an Martin Donovan. R. **3**

TWENTY-ONE—(1 hr. 49 min.; 1991) A saucy portrait o 21-year-old Katie—a temporary secretary whose real life begins after five. Katie's candid confessions reveal a modern coming-of-age story as she looks for love in all the wrong places. Directed by Don Boyd. With Patsy Kensit. R. **10, 20, 44**

URANUS—(1 hr. 40 min.; 1991) In French with English subtitles. Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **81**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **9, 19, 38, 51, 80, 206, 305, 314, 506, 510, 511, 616, 618, 621, 634, 753, 904, 960**

REVIVALS

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

MADAME ROSA—(1 hr. 45 min.; 1977) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli, old-young togetherness. But even as it strains credibility, it breaks the heart, particularly Simone Signoret's performance as an old, once-beautiful whore. Dir. Moshe Mizrahi. **8**

NORTH BY NORTHWEST—(2 hrs. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **309, 502, 524, 608, 621, 755, 900, 918, 953, 968**

THEATER
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BROADWAY

Previews and Openings

Wednesday, October 9

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborne's comic fantasy, based on the L. E. Watkins novel, which tells the story about a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and outwit him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the fourteen-member cast are Conrad Bain, Nathan Lane, and Teresa Wright. Tuesday-Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8, $40. Previewing now prior to a 10/9 opening; runs through 1/5/92. **Circle in the Square Theater**, 1633 Broadway at Fiftieth Street (307-2704). Two hours, twenty-five minutes **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter's 1967 Tony Award-winning play, directed by Gordon Edelstein amd featuring Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday-Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25 to $35. Previews start 10/9 prior to a 10/27 opening, and runs through 11/24. Roundabout Theater's **Criterion Center**, Broadway at Forty-fifth Street (420-1883). 2 hours. **IRLS**

NICK AND NORA—Barry Bostwick and Joanna Gleason star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* Book and direction by Arthur Laurents, music by Charles Strouse, lyrics by Richard Maltby, Jr., and the costumes are by Theoni V. Aldredge. With Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, Debra Monk. Previewing now prior to a 11/10 opening. Tuesday-Saturday at 8, Saturday at 2, and Sunday at 3; $40 to $60; Wednesday at 2 p.m., $30 to $50. At the **Marquis Theater**, 1535 Broadway at Forty-fifth Street (382-0100). 2 hrs. 45 mins. **IRLS**

Friday, October 11

ANDRE HELLER'S WONDERHOUSE—For a "Salute to Olga", a fictional retired Lilliputian performer on her seventieth birthday, Olga's husband (3'6") has rented the abandoned Wonderhouse Theater for the surprise occasion and gathered a stellar array of their old friends who are variety artists from around the world; designed and directed by Andre Heller himself. Stage designs are by the late Erte. Previews start 10/11 (at 6:15 p.m.) prior to a 10/20 opening. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m. ($30 to $40) and Saturday at 2 p.m., Sunday at 3 p.m. At all other performances tickets are $35 to $45. At the **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200) Two hours (without intermission).**IRLS**

DANCING AT LUGHNASA—(Pronounced LOO-nuh-suh): Brian Friel's 1991 Olivier Award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason The original Abbey Theater cast (Brid Brennan, Brid Ni Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) will play the first twenty weeks of the run. Previews start 10/11 prior to a 10/24 opening. At the **Plymouth Theater,** 236 West Forty-fifth Street (239-6200).

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32-$50. Saturday at 2 p.m., Sunday at 3 p.m., Monday-Saturday (except for Thursdays, which are dark) at 8 p.m., $42.50-$60. **Winter Garden,** Broadway and 50th (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, plus it boasts a funny idea and a slew of juicy one-liners. Also in the satisfying cast are Donna Bullock, Carolee Carmello, Alison Bevan. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. Featured in the present cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday-Saturday at 8, Saturday at 2; Wednesday at 2; $40-$60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). Two hours. ● **IRLS**

LOST IN YONKERS—Rosemary Harris takes over the McCambridge role on 10/14, Bruno Kirby, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg. Music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $25 to $50. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hours and fifteen minutes. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday matinees at 2 p.m. and Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hours and 45 minutes. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Ibijoke Akinola. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). Two hours and thirty minutes **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater**, on the main floor in the Lincoln Center complex, 150 West 65thStreet (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday-Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around two couples who strike a desperate deal for the adoption of an unborn child. Others in the cast are Richard Lineback, John Bennett Perry, and Joel Polis. Previewing now (through 10/16), Tuesday through Thursday at 8 p.m., Sunday at 7 p.m.; $21. Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m.; $24. From 10/17, Tuesday through Thursday at 8 p.m., Sunday at 7 p.m., $30; Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m., $35. At the **Lucille Lortel Theater**, 121 Christopher Street (974-8782).

BABYLON GARDENS—Timothy Hutton and Mary-Louise Parker star in Timothy Mason's look at young couples battling to bridge the gap between the haves and the have-nots in the crush of Manhattan's Lower East Side; directed by Joe Mantello. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 and 7:30; $24-$32.50; through 11/3. **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John M. Higgins) she fears her parents will not accept, and invents another, "the perfect boy friend" (a young Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she hired to play a fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, Tom Hewit, and Bernie Landis. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25-$32.50. At the **Lambs Theater**, 130 West 44th Street (563-4370).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over thirty years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. Featured in the cast are Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; through 11/6. At Manhattan Theater Club's **City Center Stage II**, 131 West Fifty-fifth Street (581-7907).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, Michael McLernon, Douglas Gibson. Wednesday through Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20; through 11/3. **Courtyard**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gateau au Chocolat. Sunday through Thursday at 8 p.m., $22 to $25; Friday and Saturday at 8 p.m., $24 and $27; through 11/3. At the **CSC Repertory,** 136 East Thirteenth Street (677-4210).

BREAKING LEGS—Vincent Gardenia and Joseph Mascolo star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa, and Ronald Macone. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMIEN—Father Damien is the subject of Aldyth Morris's one-man drama featuring William Walsh as the Leper Priest, and telling about self-sacrifice among the exiled sufferers on a desolate Hawaiian island. Tuesday through Saturday at 8, Saturday and Sunday at 2; $20; through 10/13. A Double W production at the **Irish Arts Center**, 553 West 51st Street (757-3318).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon's world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 3 p.m.; $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among six laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. Featured in the cast are Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks. 10/11 through 11/2; $12; Monday through Saturday at 8 p.m. At the **Atlantic Theater**, 336 West Twentieth Street (645-8755).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30 p.m.; $28-$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20. At the **John Houseman Studio**, 450 West Forty-second Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. "Sonny Jim" Gaines's stars in his own play which visits the glory days of Harlem through the eyes of a homeless elder citizen; directed by Andre Mtumi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, Sunday at 2:30 p.m.; $22. At the **Nat Horne Theater,** 440 West Forty-second Street (575-0467).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday-Friday at 8:30 p.m.; Saturday at 7 and 10 p.m.; & Sunday at 3:30 & 7:30 p.m.; $32.50-$35. At **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday-Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; $30-$35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco is put on trial in a courtroom, peopled by foreign ministers, Soviet commissars, third-world dictators, Jewish refugees, bishops, journalists and typists, and wired for radio, is broadcast to the world; directed by Casey Kizziah. 10/11, 12, 13; 16, 17, 18, 19, 20, 26, 27, 31; 11/1, 3, 7, 8, 21, 22, 23, 24, 12/5, 6. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16. At the **Bouwerie Lane,** 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Linda Barry's play with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday-Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $35. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. Featured in the cast are Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmions, Althea McQueen, Messeret Stroman and Deborah Keeling. Wednesday and Sunday at 3 p.m. and 7:30 p.m. Thursday and Friday at 7:30 p.m., Saturday at 3:30 p.m. and 7:30 p.m.; $20 & $22.50; from 10/12. A Negro Ensemble Company production at **Top of the Gate**, 160 Bleecker Street (475-5120).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Jonathan Hadary, Deborah Rush. Tuesday-Saturday at 8; Wednesday, Saturday & Sunday at 2:30; $35. Manhattan Theater at **City Center's Stage I Theater,** downstairs, 131 West 55th Street (581-7907).

MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role with Jennifer Harmon as his Lady, Richard McWilliams as Macduff; plus a cast of 20. Friday-Thursday at 8, Saturday, Sunday & Wednesday at 2; through 10/27. $20-$24; Riverside Shakespeare Company at **Playhouse 91**, 316 East 91st Street (831-2000).

THE MISANTHROPE—Moliere's play, translated by Richard Wilbur and featuring Andrew Borba, Sam Tsoutsouvas, Lee Chew, Shari Simpson, Oliver Clark, Gordana Roshovich, Michael Hammond, Ian Trigger, and Gillian Hemstead. Through 10/20. At the **York Theater**, 2 East Ninetieth Street (534-5366).

NECKTIE BREAKFAST—Bill Nave's play, a fictionalized account of the last public execution in America in 1936 Kentucky; directed by Vera Beren. 10/11 to 27 (call for times); $15 to $18. At **Harold Clurman Theater**, 412 West 42nd Street (594-2370).

THE NOVELIST—Gretchen Walther and Will Lyman star in Howard Fast's fictional account of a chapter in the life of Jane Austin detailing her love affair with a captain, their first meeting, and their short and intense relationship; directed by Sam Schacht. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 3 p.m.; $22; from 10/9. At the **Theater Row**, 424 West Forty-seond Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday & Wednesday at 2, Sunday at 3, $32.50. Opened 12/12/85. **Douglas Fairbanks Theater**, 432 West Forty-second St. (239-4321). ● ●

OUR LADY OF PERPETUAL DANGER—Kevin Cristaldi, Mary Tahmin, and Robert Arcaro star in Adam Kraar's play, set in an Italian-American neighborhood, is about an investigating reporter working on a story involving his wife's ex-lover; directed by Joel Bishoff. Also in the cast are Alexandra Reichler and Arija Bareikis. Monday and Tuesday at 8 p.m., Saturday at 2:30 and 8:30 p.m.; $12. **Judith Anderson Theater**, 422 West 42nd Street (1/718-858-2556).

OUR LADY OF THE TORTILLA—Luis Santairo's comedy; directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. In English: Wednesday & Friday at 8, Saturday at 3 p.m.; in Spanish: Thursday & Saturday at 8 p.m., Sunday at 3 p.m.; 10/9 to 11/10; $20. **INTAR Theater,** 420 West Forty-second Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30, Sunday at 3:30 & 7:30; $32.50-$35; dinner available. **Blue Angel**, 323 West Forty-fourth Street (262-3333).

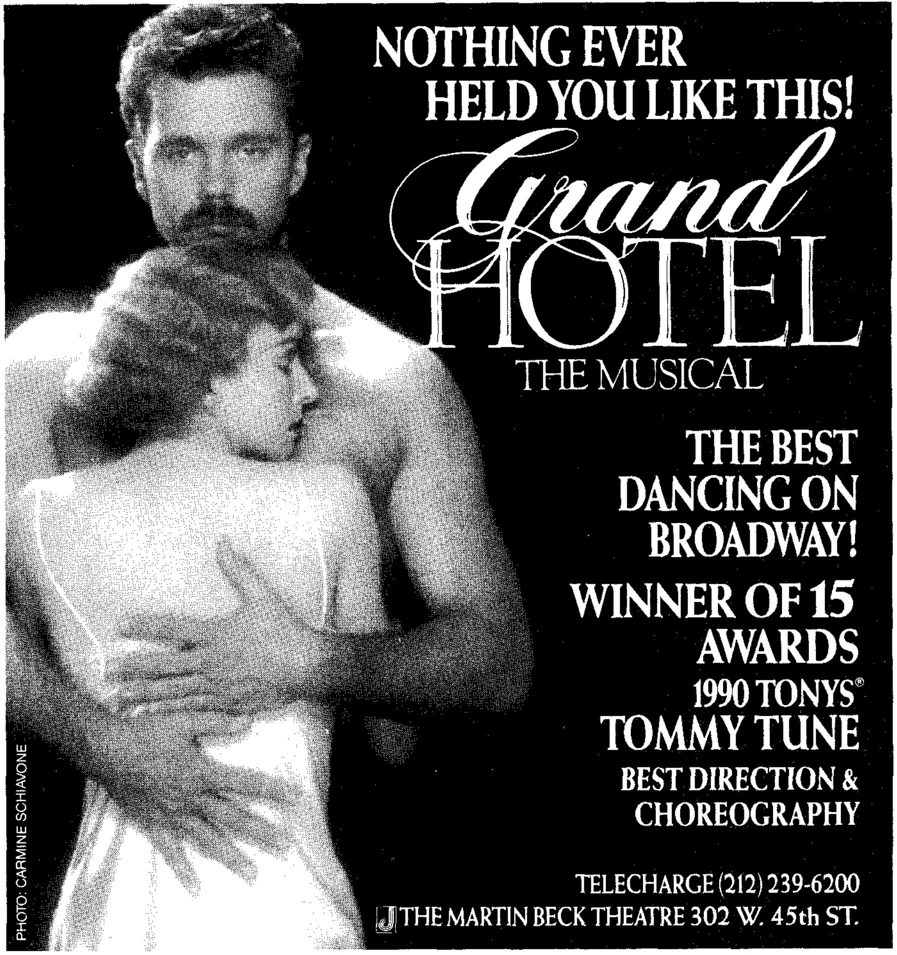
PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; $35. At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West Fifty-fifth Street (695-3401).● ●

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, telling of Vietnam where six courageous women struggle to make sense of a war that irrevocably changed them and a nation that shunned them; directed by Allen R. Belknap. With Annette Helde, Novella Nelson, Sharon Schlath, Tom Stechschulte, Cynthia Carle, Kim Miyori, Corliss Preston. Tuesday-Saturday at 8, Sunday at 7, & Saturday & Sunday matinees at 2:30; $35; 10/15-11/24. Manhattan Theater Club at **Union Square Theater**, 100 East Seventeenth Street (581-7907).

PROMISED LAND—A musical by George Fischoff celebrating the struggles for freedom as a tale of courage and triumph, directed by Peter Bennett, with choreography by Mercedes Ellington. Wednesday-Saturday at 8, Sunday at 7, Wednesday & Saturday at 2, Sunday at 3; $25. Lamb's Theater production at **Little Theater**, 130 West 44th Street (997-1780).

THE RADIANT CITY—Created and directed by Theodora Skipitares, theater work uses puppets, sculpture, film, slides and music (score by Christopher Thall; lyrics by



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REPERTORIO ESPANOL—Spanish language plays, modern and classic. ($15). Also Pilar Rioja with an evening of flamenco and traditional Spanish dance ($18 to $25). For schedules phone theater. **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest.* With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians who must be able to play at least 5 instruments. Tuesday-Friday at 8, Saturday at 6 and 10, Sunday at 2 and 6; $31 to $38. At the brand-new **Variety Arts Theater,** Third Avenue and Fourteenth Street (239-6200).

RODGERS AND HART: A CELEBRATION—Music by Richard Rodgers (naturally), lyrics by Lorenz Hart (naturally) and concept by Richard Lewine and John Fearnley; directed by Michael Ramach; the best of the R. & H. works. With Mark Doerr, Tracy Venner, Suzanne Briar, Andy Taylor, Gary Anderson, Hope Harris. Thursday-Saturday at 8, Sunday at 3 & 7:30; $12; through 10/27. Triangle Theater, **Church of Holy Trinity,** 316 East Eighty-eighth Street (860-7245).

SERVY-N-BERNICE 4EVER—Ron Eldard and Lisa Gay Hamilton are the pair in Seth Svi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model living in rejection of her past, and trapped in her own invented world. Cynthia Nixon and Erik King complete the cast. Tuesday to Friday at 8, Saturday at 7 and 10; Sunday at 3 and 7; $24 to $27.50; from 10/12. At the **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors,* original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly so phone theater for specifics. At the **Improvisation Theater,** 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, & a modern war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris &Berlinsky. Thursday-Saturday at 8; Sunday at 3; $16; through 11/22. Jean Cocteau production at **Bouwerie Lane,** 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

TARTUFFE—Moliere's mid-seventeenth century comedy about desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney is Tartuffe. With Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Anna Minot, Earle Edgerton, Kathryn Lee, Julia Glander. Tuesday-Friday at 8, Saturday at 5 & 9, Sunday at 2; through 10/19; $12 to $16. **Pearl,** 125 West Twenty-second Street (645-7708).

A TEMPEST—Aime Cesaire's adaptation of Shakespeare's *The Tempest,* translated by Richard Miller, explores the political and cultural conflict opposing the white master, Prospero (Arthur French), his mulatto servant Ariel, the black slave Caliban, and raises questions about colonialism and racism. Featured in the cast are Rafael Baez, Clebert Ford, and Roger Robinson; music by Tiye Giraud. Part of Ubu's West Indies Fall Festival. Tuesday through Saturday at 8, Sunday at 3; $15; 10/9 to 27. At the **Ubu Repertory Company,** 15 West Twenty-eighth Street (679-7540).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as seven young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. With Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, & Sam Rockwell. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $29.50 Tuesday through Thursday; $32.50 Friday to Sunday. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

YOUNG PLAYWRIGHTS FESTIVAL—Annual Festival of works by writers under the age of 19: *Donut World,* by Matthew Peterson, directed by Michael Mayer; *Man at His Best,* by Carlota Zimmerman, directed by Mark Brokaw; *Secrets to Square Dancing,* by Denise Maher, directed by Gloria Muzio; *I'm Not Stupid,* by David Rodriguez, directed by Seret Scott.Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 2 & 7; through 10/20 (no performance 10/13); $22. This year the plays were chosen from 725 entries. At **Playwrights Horizons Theater,** 416 West Forty-second Street (279-4200).

THE WHITE ROSE—Lillian Garrett-Groag's play, set in Germany, focuses on 5 university students arrested for being members of an anti-Hitler youth movement; directed by Christopher Ashley. From 10/15 to 11/17. **WPA,** 519 West 23rd Street (206-0523).

OFF OFF BROADWAY

AQUI NO PAGA NADIE (WE WON'T PAY, WE WON'T PAY)—In Spanish: Dario Fo's play presents the problems of hunger under the socio-economic conditions of the world's inflation. Featured in the cast are Soledad Lopez, Edgar Anchique, Jorge Ferreira, and Ana Maria Estrada; directed by Angel Gil Orrios. Through 10/20; Friday and Saturday at 8 p.m., Sunday at 3 and 6 p.m. I.A.T.I. at the **St. Benito's Church Auditorium,** 342 West Fifty-third Street (431-3613).

BEAUTIFUL CITY—George F. Walker's comedy about architecture, romance, greed, witchcraft—and bargains! With Paul Griffin, Bruce Mohat, Lisa Vostnar, Adam Cunningham, Celia Schaefer, Rich Hamilton, Mary Aufman, Ken Glickfeld, Jennifer Gordon. Thursday-Saturday at 8, Sunday at 3; through 10/20; $10. **Village Theater,** 133 West 22nd Street (924-8699).

BOBBI BOLAND—Nancy Hasty's play about a former Miss Florida married to her small-town sweetheart; directed by Lou Vuolo. Featured in the cast are Megan Dunleavy, Lori Fischer, Byron Loyd, Dan Rubinate, Nancy Hasty, and Dennis Hutchinson. Thursday, Friday, and Saturday at 8; $10; through 10/19. At the **Calhoun School Theater,** 160 West Seventy-fourth Street (496-2983).

THE BOXING DAY PARADE—Clifford Mason's play, a commentary on the politics of Jamaica during the '60s; directed by Jennifer Vermont-Davis. With Arthur French, Clifford Mason, Norman Matlock, Pam Hyatt, and Carol London. Thursday-Sunday at 8; $10. **Intar II,** 508 West 53rd Street (242-9244).

FALSE PROFITS—Musical; book by Wayne Markover, music & lyrics by Neil Berg; directed by Barbara McCulloh; choreographed by Jay Tramel. Play tells of a self-proclaimed prophet who cons believers out of their life savings for safety from Armageddon. With Michael Scott, Keith Bernardo, Anna McNeely, Pamela Lloyd, Elena Ferrante, Jane Strauss. Tuesday-Saturday at 8 p.m., Sunday at 2 p.m.; $10; through 10/19. **Theater,** 224 Waverly Place (971-8764).

FIFTH OF JULY—Lanford Wilson's play about a bright but severely disabled Vietnamese vet who strives mightily to recommit himself to his career, his lover, and his world;directed by Paul Weidner. 10/8 to 12, then 13 and 14 at 8 p.m., 10/13 also at 2 p.m.; FREE! **Fixed Seat Theater,** 721 Broadway (998-1921).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Participatory Theater production at **Il Sole,** 40 West Fifty-sixth Street (696-8585).

IE GREENING OF ROSITA—Katharine Lenhart's musical about a Bronx community's struggle to get the city to demolish a tenement in order to plant a garden on the site; directed by Austin Murphy. Thursday through Sunday at 7:30; through 10/27; $7. **Lincoln Square Theater**, 250 West Sixty-fifth Street (664-0654).

EDDA GABLER—A revival of the Henrik Ibsen play about a woman's struggle with the limitations society has placed upon her; directed by Brenda Lynn Bynum. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; $10; 10/10 through 11/4. At the **Oasis Theater,** 230 East Ninth Street (673-3706).

HE HOLLOW—Murder mystery by Agatha Christie, filled with eccentric characters, intrigue, and romance; directed by Fred Fondren. Wednesday through Saturday at 8; $10; through 11/9. At the **Prometheus Theater**, 239 East Fifth Street (4777-8689).

HE IMPORTANCE OF BEING EARNEST—Oscar Wilde's famous, wiity comedy, directed by Kim T. Sharp. Lady Bracknell will not approve of her daughter's marriage until the fiance supplies proof of his aristocratic lineage. 10/10-26 (except 10/17); Thursday-Saturday at 8; $10. **Good Shepherd Church**, 66th Street betw. Broadway & Amsterdam (666-3955).

NVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

IITTERS—David French's comedy dealing with trials and tribulations of a provincial theater company as it gets ready to go; directed by Sean Sullivan. Thursday through Saturday at 7:30, Sunday at 2; $10; through 10/13. **Theater 22**, 54 West 22nd Street (787-0069).

IULIE JOHNSON—Wendy Hammond's play tells of a working-class housewife whose passion to learn about computers tips her life upside down and starts her on a journey of self-discovery. Featured in the cast are Murphy Davis, Cecilia deWolf, Janet Giradeau, Jim Longshore, Tenney Walsh, and Daniel Whitner. 10/8, 9, 10, 11, 12, 13; Sunday is at 5, all others at 8; $10. **Synchonicity**, 55 Mercer Street (724-6041).

KILL—Written and directed by Bina Shariff, play is set in the landscape of the Persian Gulf war; with a cast of 18. 10/10-27; $5; Thursday-Sunday at 8. **Theater for the New City,** 155 First Avenue (254-1109).

LAPSED CATHOLICS—Playlets by Christopher Durang and Terrence McNally; the former's *The Actor's Nightmare*; the latter's *Prelude and Liebestod*. Also pieces of unpublished works by both. Tuesday through Saturday at 8, Sunday at 3; $10. 10/9 to 26. A New York City Stageworks production at **TADA Theater,** 120 West Twenty-Eighth Street (929-7685).

THE LAST TIME I FELL IN LOVE—Michael Lengel's one-acter is about a man obsessed with an entertainer, a woman looking for love in all the wrong places; directed by David Armstrong; followed by another one-acter, Carol K. Mack's *Postcards*. Thursday through Saturday at 8, through 10/19; $10. **Studio 305**, 119 West Twenty-third Street (1/718-457-1005).

LENNON: A LIFE—Written and directed by Rachel-Louise Rubin, play traces the life of the rock star and features instead of "real" Beatles tunes, musical numbers written by others. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 10/20. At the-**Chelsea,** 361 West Seventeenth Street (947-0746).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, and Sunday at 9:30 p.m.; $10. In repertory with *I—Land*, excerpted from Sonia Picer's novel about daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10; through 10/13. **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677).● ●

LYSISTRATA—Revival of Aristophanes' comedy, directed by Mark McKenna, pokes fun at the Battle of the Sexes and the stupidity of war. With Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, Camille Wiedorn. $10; through 10/19. **CBGB Gallery**, 313 Bowery (982-4052).

MOO—Virginia Roncern has the title role in Sally Clark's comedy, and Joseph Verhauz is the rotter who marries and then institutionalizes her; directed by Mark Cole. Monday through Saturday at 8; $10; 10/9-22. **Theater North,** 336-26 Canal Street (226-2820).

THE NASTY BITS—Nicky Silver's play concerns a gay playwright, his actress wife, her actor lover, and the famous producer she invites to dinner and for whose attentions they all compete. Featured in the cast are Stephanie Weatherton, CHuck Coggins, Bill Doyle, and Neal Arluck. Thursday through Sunday at 8 p.m.; through 10/17; $10. At the **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE PHYSICISTS—Frederick Durrenmatt's comedy centering around an exclusive madhouse with patients Einstein, Newton, and Mobius, who argue what happens when man knows too much for his own good. Awful things happen. Directed by Paul Todaro, play features Mack Rhinelander, Alfred Preisser, and Bruce DeTorres as the scientists, and Michelle Gigante as Dr. Mathilde von Zahnd. Wednesday through Saturday at 8; $10; through 11/2. **House of Candles**, 99 Stanton Street (353-3088).

PICNIC BASKETS—Art Kelly's drama about two teachers and their relationships, one beginning, and one fading (they go on a picnic); directed by Stan Yukinaga. With Dina Dillon, Daniel E. Murray, Joe Moretti, Sonia Resika. Tuesday-Saturday at 8, Sunday at 2; $10; 10/9-11/2. At the **William Redfield Theater,** 354 West Forty-fifth Street (924-0077).

PLAY-TIME (SERIES TWO)—One-act plays by one-act directors: Maurice Martorella's *Cafe Cha Cha,* directed by Arnold Willens; James Himelsbach's *Zero King,* directed by Arnold Willens; Paul Zimmerman's *The Founder*, directed by Zoey Zimmerman. Saturday at 8, Sunday at 3, Monday at 8; $15; through 10/21; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

RELATIONSHIP JONES—Theresa Diamond's play, directed by Susan Freel, relating to central love relationships and the human condition. Four tough single-minded females are aggressive about getting what they want. With Jeff Callan, Belinda Weymouth, Tracy Davis, Rosalie Traina, Patricia Dawkins, Marcelle, Nick Gomez, Sal Madera, Barbara Green, Susan Kay. Thursday-Saturday at 8; $6-$8; 10/3-5, 10/10-12, 10/17-19. **WOW Theater**, 59 East Fourth Street (460-8067).

THE SCHOOL FOR WIVES—Moliere's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 11/17. At the **Westside Repertory Theater,** 252 West Eighty-first Street (874-7290).

THE SEA-GULL—Anton Chekhov's play of two people struggling to become artists, & the intrigues which surround & engulf them; directed by Ron Van Lieu. 10/11 & 14 at 8, 10/12 at 2 & 8, 10/13 at 7. FREE! **Fifth Floor Theater,** 111 2nd Avenue (998-1921).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about a journey through life, sex, and softball; directed by Laura Josepher. Thursday through Sunday at 7; $10; through 10/13. At the **13th Street Theater,** 50 West Thirteenth Street (675-6677).

THE SORROWS OF FREDERICK—Written and directed by Romulus Linney, starring Austin Pendleton; Thursday through Sunday at 8, Sunday at 2 (Mondays at 8 p.m., 10/14 and 21); 10/10 to 27; $10. At the **Signature Theater,** 3 Bond Street (262-1647).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday-Saturday at 7, Saturday and Sunday at 2; phone for prices (279-4200).

TRUE WEST—Sam Shepard's play explores the relationship between brothers; directed by Jeffrey Eric Jenkins. Wednesday-Saturday at 8; $10; through 10/19. **Producers Club,** 358 W. 44th (1/718-398-4686).

TWO BY TWO—An evening of one-acters, written and directed by women, the first by Daphne Dennis and the other by Rebecca Maiden, both directed by Lucy Keyes. Sunday through Wednesday at 7:30 p.m.; 10/13 through 23; $8. At the **Westside Repertory Theater,** 252 West Eighty-first Street (874-7290).

UBU ROI —Alfred Jarry's 1896 tragicomedy about war, powerplay, murder and deceit; directed by Karin Coonrod. 10/10-20 at 8, except Mondays;$10. Arden Party, **Ohio Theater,** 66 Wooster Street (969-0051).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

RICHMOND BURTON—New abstract paintings; through 10/30. Marks, 1018 Madison Ave. (861-9455).

ELIOT CLARK—Watercolors of his summer home in Connecticut and winter home in Albemarle County, Virginia by this artist who was a president of the National Academy; through 10/26. Marbella, 28 E. 72nd St. (288-7809).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; through 11/6. Gagosian, 980 Madison Ave. (744-2313).

ALAN FELTUS—Figurative paintings inspired by classical Italian paintings; through 10/26. Forum, 1018 Madison Ave. (772-7666).

NANCY FRIED—Recent terracotta sculptures; through 11/2. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Large shaped paintings that have pieces of aluminum either attached to or incorporated into the surface; through 10/31. Knoedler, 19 E. 70thSt. (794-0550).

NANCY GROSSMAN—Painting collages, sculpture heads, and several drawing collages; through 11/9. Sculpture Center, 167 E. 69th St. (879-3500).

AL HELD—Three new large-scale paintings in a series titled "Harry If I Told You Would You Know?"; through 10/31. Emmerich, 650 Madison Ave. (752-0124).

RALPH HUMPHREY—Abstract paintings on paper from the 1980s by this former professor at Hunter College who died in 1990, organized by Susan Crile; through 10/26. Hunter College, 695 Park Ave. (772-4991).

EDWIN JANSSEN—A site-specific installation; through 11/2. Arena, 128 Wooster St. (226-1420).

SETH RANDAL—Pâte de verre pieces that bring to mind archeological treasures from ancient civilizations; through 11/2. Kaplan Modern, 969 Madison Ave. (535-2407).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; 10/12–11/16. Stone, 48 E. 86th St. (988-6870).

DEGANIT SCHOCKEN/KEITH BRYAN GOLDSTEIN—Works that combine elements of jewelry, costume, sculpture, and architecture/Photographs of graffiti taken with an 1898 Kodak Panoram camera and printed on gold print-out paper. Through 10/26. Urdang, 23 E. 74th St. (288-7004).

DON VAN VLIET—Recent abstract paintings; through 10/26. Werner, 21 E. 67th St. (988-1623).

HORACE VERNET—Twenty-five watercolors executed between 1810 and 1815 that were preliminary designs for fashion plates for a book of engravings titled *Incroyables et Merveilleuses*; through 10/16. Aaron, 32 E. 67th St. (988-5248).

PAUL WALLACH—New sculpture; through 11/2. Cade, 1045 Madison Ave. (734-3670).

DONALD ROLLER WILSON—New large-scale paintings of animal "characters" inside and outside the house; through 11/2. Coe Kerr, 49 E. 82nd St. (628-1340).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870–1945); through 11/8. Wildenstein, 19 E. 64th St. (879-0500), $3 adults, $1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; through 10/26. Drutt, 724 Fifth Ave. (974-7700).

LEONARD BASKIN—Twenty-one new paintings in a series titled "Angels to the Jews" and two bronze sculptures; through 10/26. Midtown Payson, 745 Fifth Ave. (758-1900).

ROMARE BEARDEN—Paintings and collages; 10/3–26. ACA, 41 E. 57th St. (644-8300).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; 10/15–11/16. Miller, 41 E. 57th St. (980-5454).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; through 10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

PAUL BROWN—Figurative abstract paintings; through 11/2. McCoy, 41 E. 57th St. (319-4799).

POL BURY—Seventeen sculptures with moveable parts, including pedestals, wall reliefs and tables, and a small fountain in stainless steel; through 11/9. Herstand, 24 W. 57th St. (664-1379).

ROBERT CUNNINGHAM—Drawings and paintings of the Bahamian island of Eleuthera; through 10/26. Lustrare, 176 Prince St. (274-1880).

DAISY CRADDOCK—Recent landscape paintings in which the landscape is reduced to an abstract pattern of interlocking forms; through 10/26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; through 11/2. Washburn, 41 E. 57th St. (753-0546).

EDWIN DICKINSON—A centennial exhibition of figurative paintings by this artist (1891–1978) who was a student of William Merritt Chase; 10/11–11/8. Babcock, 724 Fifth Ave. (535-9355).

PETER GRIPPE—Plaster, bronze, and terracotta sculptures from the 1930s and 1940s, plus paintings and drawings; through 10/30. Deutsch, 29 W. 57th St. (754-6660).

PHILIP GUSTON—His "Hood" drawings from 1968–71; through 10/19. McKee, 745 Fifth Ave. (688-5951).

JEAN HELION—Paintings and drawings from 1976–1983 that mix abstraction and figuration by this artist who was a founder (with Van Doesburg) of Art Concret in 1930; through 10/26. Adler, 41 E. 57th St. (308-0511).

REBECCA HORN—New sculpture; through 10/19. Goodman, 24 W. 57th St. (977-7160).

PETER HRISTOFF/ELISA D'ARRIGO—Recent paintings-/Recent sculpture; 10/9–11/9. Beitzel, 102 Prince St. (219-2863).

DONALD JUDD—Recent sculptures in anodized steel and plywood; through 10/19. Pace, 32 E. 57th St. (421-3292).

ALEX KATZ—Recent paintings and works on paper, including portraits, figures in movement, and landscapes; through 11/2. Marlborough, 40 W. 57th St. (541-4900).

MARC LAMBRECHTS—Recent abstract paintings; through 10/19. De Nagy, 41 W. 57th St. (421-3780).

PETER LOFTUS/ALICE DALTON BROWN—Paintings of coastal landscapes in California/Pastels of Victorian homes and their porches; 10/12–11/2. Fischbach, 24 W. 57th St. (759-2345).

TONY NAPONIC—Recent narrative paintings; 10/11–11/9. Drake, 50 W. 57th St. (582-5930).

JOHN OPPER/MAX BECKMANN—Oil paintings and works on paper from the past fifty years/Woodcuts, etchings, drypoints, and lithographs from 1915–1948. Through 10/26. Borgenicht, 724 Fifth Ave. (247-2111).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

WALLACE PUTNAM—Paintings and assemblages executed between 1929–1949; through 11/9. Ross, 50 W. 57th St. (307-0400).

MATTHEW RADFORD—Large-scale oil paintings that depict New York City's hustling crowds; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).

SARA ROSSBERG—Figurative paintings; through 11/9. Stiebel Modern, 32 E. 57th St. (759-5536).

NORBERT TADEUSZ—Paintings of nudes, landscapes, and flowers from 1985 to the present, by this artist who was a student of Joseph Beuys's in the 1960s at the Dusseldorf Art Academy; through 11/2. Siegel, 24 W. 57th St. (586-0605).

MARK TOBEY—Abstract paintings from the 1950s; through 10/26. Daverio, 41 E. 57th St. (826-4210).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

MICHAEL YOUNG—Recent paintings of archetypal geometric shapes executed in sand, chalk, acrylic, and resin on canvas; through 11/2. M-13, 72 Greene St. (925-3007).

MARGUERITE ZORACH—Paintings from the 1920s through the 1950s, including portraits, landscapes, seascapes, and scenes of Provincetown and Greenwich Village; through 11/2. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies; through 10/31. Weiss, 68 Laight St. (925-7313), Thur.–Sat. 12–6.

WILLIAM ANASTASI—Wall pieces from the 1960s; through 10/19. Gering, 476 Broome St. (226-8195).

VINCENT ARCILESI—Figurative paintings that depict narratives from mythology and dreams; through 10/26. Z, 382 W. Broadway (334-1932).

DOTTIE ATTIE—A 171-panel painting that explores possible plots of a backwoods murder, incorporating details from 38 American and European paintings; through 10/26. P.P.O.W., 532 Broadway (941-8642).

EDWARD BATCHELLER—Recent sculpture with photographs; 10/10–11/9. The Gallery Three Zero, 30 Bond St. (505-9668).

DIKE BLAIR—New works on etched glass that combine photographs taken over the last five years at EPCOT center, computer graphics, abstract studio photography, and still-life painting; 10/12–11/2. Wingate, 578 Broadway (966-5777).

MEL BOCHNER—An installation work that was shown in Germany in 1969 titled "Measurement Series: 36″ Latitudinal Projection" and consists of drawings on the wall and on paper; through 10/19. SteinGladstone, 99 Wooster St. (925-7474).

LOUIS BOUCHARD—An installation and paintings;

through 10/25. Bullot, 149 Mercer St. (219-2716).

HERRY BRODY/GREG SHARKO—Paintings and works on paper by both; through 11/2. Sermas, 19 Greene St. (431-5743).

ARY BUKOVNIK—New watercolors; through 11/2. Staempfli, 415 W. Broadway (941-7100).

ERMAN ORTIZ CADENA—Paintings and sculpture that combine symbols of comtemporary urban life with those of his pre-Columbian ancestors; 10/10–31. Step, 66 Crosby St. (226-6516).

USSELL CROTTY—Psychological drawings; through 10/19. Cutler, 164 Mercer St. (219-1577).

ANCY DAVIDSON—Recent works in a series titled "Theatre Catalogue" that address the potential drama of the female body; through 10/17. Anderson, 63 Thompson St. (431-8547).

RICHARD DEVORE—Ceramic pots that are evocative of food vessels from early civilizations; through 11/9. Protetch, 560 Broadway (966-5454).

IM DINE—Recent sculpture and paintings; through 10/26. Pace, 142 Greene St. (431-9280.

GARRICK DOLBERG—Sculptures constructed from discarded home furnishings left on the street and construction debris; through 10/19. Yi, 249 Centre St. (334-5189).

TOM DOYLE—Recent sculpture; through 11/2. Bace, 584 Broadway (925-3989).

VERA ELASSER-STAUB—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

RON ENGLISH—Paintings in a Pop-art style that deal with political and social issues, by an artist who often works on billboards; through 10/15. Stendhal, 622–26 Broadway (505-1201).

STEVE GIANAKOS—New paintings about women, events, and art, in the artist's typical cartoon-like style; through 10/26. Toll, 146 Greene St. (431-1788).

NANCY HAYNES—New paintings; through 10/26. Good, 532 Broadway (941-8066).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

RONI HORN—An installation of objects in pairs, twelve in solid forged and machine lathed stainless steel, and six fabricated from solid copper; through 11/9. Boone, 417 W. Broadway (431-1818).

MARY KENEALLY—Watercolors, pastels, and charcoal drawings of architectural configurations; through 11/9. C & A, 96 Spring St. (431-8664).

WOONG KIM—Abstract paintings based on the artist's living quarters; through 10/26. M-13, 72 Greene St. (925-3007).

MARTIN KIPPENBERGER—A lamp multiple, in an edition of nine, that uses the detritus of smoking, including broken ashtrays, used matchbooks, and lipstick-stained cigarettes; 10/12–11/9. Nolan, 560 Broadway (925-6190).

CLAIRE KLAREWICZ-OKSER—Highly-stylized paintings of women; through 10/26. Perlow, 560 Broadway (941-1220).

HARRY KRAMER—Recent abstract paintings with all-over patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

JONATHAN LASKER—New abstract paintings; through 11/2. Sperone Westwater, 142 Greene St. (431-3685).

HUGHIE LEE-SMITH—New figurative paintings; through 11/5. Kelly, 591 Broadway (226-1660).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67, including a self-portrait on loan from the Whitney Museum; through 12/21. Flynn, 113 Crosby St. (966-0426).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; through 10/26. Penine Hart, 152 Wooster St. (982-1164).

TOM MARTINELLI—Recent paintings; through 10/26. Pretto, 103 Sullivan St. (431-3041).

SUSAN MCCLELLAND—Paintings on wood and canvas using clay, oil, enamel, and acrylic; through 10/26. Theodore, 580 Broadway (274-8260).

JOHN MILLER—Early paintings; 10/11–11/9. Rosen, 130 Prince St. (941-0203).

JIM NUTT—Nine recent portraits that are confrontational and ambiguous; through 10/16. Kind, 136 Greene St. (925-1200).

GREG O'HALLORAN—Landscape paintings with elaborately constructed frames; through 10/29. Steinbaum, 132 Greene St. (431-4224).

JOHN OKULICK—New wall constructions made with wood, free-standing bronze sculptures on pedestals, and three-dimensional wood sculptures; 10/12–11/6. Hoffman, 429 W. Broadway (966-6676).

PAUL PAGK—Recent abstract paintings; through 11/2. Thread Waxing Space, 476 Broadway (966-9520).

NICHOLAS PEARSON—Aluminum sculptures; through 10/26. Condeso/Lawler, 76 Greene St. (219-1283).

DENNIS PINETTE—Industrial landscapes painted from both memory and vision; through 10/21. Rosenberg, 115 Wooster St. (431-4838).

MEL RAMOS—Paintings of women executed between 1962–64; through 10/26. Meisel, 141 Prince St. (677-1340).

MARK ROBBINS/IRWIN—A construction titled "Framing American Cities" that abstracts elements from the urban landscape to represent New York City, Columbus, Ohio, and San Francisco/Heavily-framed oil paintings hung salon-style with imagery borrowed from totalitarian and modernist iconography, by a group of five Yugoslavian painters. Through 10/20. The Clocktower Gallery, 108 Leonard St. (233-1096).

ALEXIS ROCKMAN—A photo project that depicts various genetic deformities and human cadavers; through 10/26. Lee, 588 Broadway (966-2676).

MIA WESTERLUND ROOSEN—New sculptures in encaustic over plaster and lead and concrete; through 11/9. Lennon, Weinberg, 580 Broadway (941-0012).

DORRY SACK—"Hearts" made of satin-covered foam embroidered with text, and cut-out foam rubber letters put together to form slogans; through 10/19. Bitter-Larkin, 597 Broadway (219-0150).

DAVID SCHOFIELD—Drawings that document the urban landscape, especially New York architecture; through 10/26. Henoch, 80 Wooster St. (966-0303).

CELIA SCOTT—Bronze, iron, and plaster portrait busts of artists, architects, and others; through 11/9. Nichols, 83 Grand St. (226-1243).

BUKY SCHWARTZ—Installations that incorporate video monitors and photographs; through 10/27. Rempire, 121 Greene St. (979-1111).

JON SERL—Representational and abstract paintings from 1950 to the present by a 97-year-old self-taught artist; through 10/19. Cavin-Morris, 560 Broadway (226-3768).

ROBERT SMITHSON/ADRIAN PIPER—Early sculptures made with plastic, wood, cardboard, and other materials/A project titled "Space, Time, and Reference 1967–1970." Through 10/26. Weber, 142 Greene St. (966-6115).

JESUS RAPHAEL SOTO—Architectural sculptures; through 11/9. Humphrey, 594 Broadway (26-5360).

GERARD TEMPEST—Abstract paintings composed of layers of transluscent color; 10/15–11/5. Leonard, 138 Wooster St. (677-1223).

PAUL THEK—Paintings of symbols derived from Christianity, literature, and popular culture on sheets of newspaper, executed between 1971 and 1988, and a selection of the artist's journals and notebooks; 10/12–11/13. Alexander, 59 Wooster St. (925-4338).

ANDREW TOPOLSKI—Drawings, mixed-media constructions, and sculpture that deal with environmental issues linked to nuclear energy; through 10/26. Stark, 594 Broadway (925-4484).

ANTON VAN DALEN/LUIS JIMENEZ—A collaborative installation; 10/12–11/16. The Cultural Space, 336 Canal St. (966-6988).

BEN VAUTIER—Recent paintings with text written in his trademark handwriting; through 10/25. Harvey, 537 Broadway (925-7651).

PILAR VIVIENTE—Oxidized images on pieces of steel that appear to function as mirrors; through 10/22. Alcolea, 130 Prince St. (966-4020).

URSULA VON RYDINGSVARD—Recent sculptures that are constructed from hundreds of wood blocks that are chiselled, stacked, and glued; through 10/26. Lorence-Monk, 578 Broadway (431-3555).

PETER VOULKOS/MOUND BUILDERS/DAVID SPILLER—A thirty-year survey of paintings, prints, and sculpture/Stone sculptures of the American Indian tribes of the Mound Builders and Woodlands (circa 400 B.C. to 1600 A.D.)/Recent works on paper titled "The Berlin Series." Through 11/2. Twining, 568 Broadway (431-1830).

JENNY WATSON—Two-panel oil paintings on fabrics such as corduroy, taffeta, and velvet; through 10/31. Nosei, 100 Prince St. (431-9253).

Other

VANESSA BELL/DUNCAN GRANT—Drawings by both, including portraits of their friends, landscapes, figure studies, and still lifes, plus book illustrations and designs for furniture, fabric, ceramics, and costumes. Through 11/16. Davis & Langdale, 231 E. 60th St. (838-0333).

MEL CHIN—An installation titled "Degrees of Paradise" that serves as an introduction to a larger work-in-progress dealing with the destruction of the ozone layer; through 10/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

DOROTHEA HOFMANN—Drawings of the Swiss Alps by this artist who lives in Lucerne and is a visiting professor of art at Yale; through 10/18. Cooper Union, 7 E. 7th St. (353-4158).

MARY LUM—A limited-edition book of collaged text based on a psychoanalytic text from 1924, and an installation of a "reading room"; through 11/1. Intar, 420 W. 42nd St. (695-6134).

EVA MELAS/BYRON KIM—Ceramic sculptures of women/Monochromatic abstract paintings; 10/10–11/3. PS 122, 150 First Ave. (228-4150).

LUCA PIZZORNO—Metal sculptures; through 10/26. Prisunic, 409 W. 14th St. (633-1624).

ROBERT SMITHSON—A survey of works on paper from 1957–1973 and unpublished writings, by this American sculptor who died in a plane crash in 1973 at the age of 35; through 10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

AVANTI—956 Madison Ave. (628-3377). Works by CoBrA artists, including Atlan, Doucet, Gear, Gilbert; through 10/19.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). American folk art, including paintings, watercolors, drawings, furniture, quilts, and decorative objects, by Blunt, Chandler, Field, Phillips, Prior, others; through 11/2.

MATHES—851 Madison Ave. (249-3600). Conceptual photographic works by the Bechers, Charlesworth, Grisi, Luyten, the Starn Twins; through 10/23.

MCCARRON—1014 Madison Ave. (772-1181) and Goodfriend, 61 E. 77th St. (628-9383). "La Belle Epreuve: Five Centuries of French Printmaking," with works by Bonnard, Boucher, Corot, Degas, Fragonard, Pissaro, Vuillard, others; through 10/26.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936," with works by Bastida, Camarlench, Escuriet, Ferrandis, Ibanez, Marques, others; 10/15–12/14.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). "Paper: Abstractions of the Late 1950s–1960s," with works by Bluhm, Goldberg, Hartigan, Ossorio, Resnick; through 10/19.

WENDER—3 E. 80th St. (734-3460). Landscape paintings and floral still-lifes by eight Chinese artists; through 10/26.

57th Street Area

COLUMBIAN CENTER—140 E. 57th St. (421-8300). "Painting," with works by Amaral, Botero, Caballero, Cardenas, Gonzalez, Hoyos, Obregon, Roda, Rojas; through 10/25.

DRUTT—724 Fifth Ave. (974-7700). A benefit exhibition for the Archie Bray Foundation curated by Rudy Autio, with ceramic works by Babu, Gill, Harrison, Higby, Takamori, Voulkos, Zimmerman, others; through 10/26.

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century works on paper by Braque, Pascin, Robbe, Yake, others; through 10/26.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; 10/15–12/28.

JOSEPH—745 Fifth Ave. (751-5500). Works by Bonner, Carpenter, Castle, Dunnigan, Paley, Philbrick, Schriber, others; through 10/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PACE PRIMITIVE—32 E. 57th St. (421-3688). Late 19th and early 20th-century masks from Africa and the Himalayas; through 11/30.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition with works by Aguilar, Bird, Bohary, Chillida, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; through 11/13.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

URBAN CENTER—457 Madison Ave. (935-3960). "Rene Dubos Bioshelter Competition"; through 10/19. "Recent Works by Rodolfo Machado and Jorge Silvetti"; through 10/19.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; through 11/2.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). "Plastic Fantastic Lover (object a)," with works by twenty women artists; 10/12–11/2.

DOOLEY LE CAPPELLAINE—93 Crosby St. (431-3914). "Shared Skin: Sub-Social Identifiers" with works by Aziz, Bellmer, Biggs, Currin, Kustera, Tisdale; through 10/26.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '91," with drawings by Blanchon, Buck, Castillo, Libermann, Williams; through 10/26.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Cass, Cornell, Pekarsky, Sallick, Waid, others; through 11/9.

FICTION/NONFICTION—21 Mercer St. (941-8611). "Painting Culture," with works by Burkhart, Hammond, Kass, Wachtel, Weatherford, Williams; through 11/9.

HELANDER—415 W. Broadway (966-9797). Abstract paintings by Brown, Drew, Heino; 10/10–11/2.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Fritsch, Gober, Mucha, Ray, Whiteread; 10/15–11/16.

ORGANIZATION OF INDEPENDENT ARTISTS—148 Duane St. (219-9213). Geometric wood sculptures by Cogswell, Grievo, Griffin, Nickel, Swack, Teller, Valenta, Wineland; 10/12–11/2.

RUBENSTEIN—130 Prince St. (431-4221). Works by Dunham, Humphrey, Weinstein; through 10/31.

SHAFRAZI—130 Prince St. (274-9300). Works by Badiola, Carrino, Etkin, Pellegrin; through 10/19.

SHAPOLSKY—99 Spring St. (334-9755). Prints from the collection of Bob Blackburn, by Antonakos, Barnet, Blaine, Gianakos, Stuart, others; "Peter Agostini and Friends," with works by Agostini, De Kooning, Marca-Relli, Kline, Pavia; through 10/26.

SNYDER—588 Broadway (941-6860). Modernist paintings by Avery, Browne, Diller, Drewes, Gallatin, Jonson, others; through 10/16. Snyder, 588 Broadway (941-6860).

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

BARUCH COLLEGE—135 E. 22nd St. (387-1006). "Masks and Masquerades: Yoruba Ancestral Spirit Costumes from West Africa"; through 10/25.

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McAdams, Schair, Whitman; through 10/19.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works by Gross, Hecht, Soyer, Weber, and a selection of Japanese woodblock prints; through 10/26.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leirner"; through 11/2.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19/92.

WHITE COLUMNS—154 Christopher St. (924-4212). "The Library of Babel," with works by Blake,Boskovich, Carrino, Hajamadi, Masullo, Maul, Porges, Rollins and K.O.S., Smith, Spector, Wolfe; 10/11–11/3.

PHOTOGRAPHY

ANDREW BORDWIN—Color photographs of the Cloud Club at the top of the Chrysler Building; through 10/28. Urban Center, 457 Madison Ave. (935-3960).

PETER CAMPUS—Recent digital photographs; through 11/2. Cooper, 149 Wooster St. (674-0766).

HENRI CARTIER-BRESSON—Black-and-white photographs taken on his visits to America from 1946 to 1974; through 10/19. Danziger, 415 W. Broadway (226-0056).

CITY COLLEGE—138th St. and Convent Ave. (650-8754), Mon.–Fri. 11–4. "Deco Deco: New York Theaters from the Thirties," with photographs and drawings of New York theaters; through 11/15.

EDWARD S. CURTIS—Photographs of American Indians, incuding glass goldtones in original frames, platinum and bromide prints, and photogravures; through 11/13. Cathers & Dembrosky, 1000 Madison Ave. (737-4466).

LEE FRIEDLANDER—New black-and-white landscapes taken in the Sonora desert and a selection of nudes; 10/10–11/23. Miller, 138 Spring St. (226-1220).

JIM GOLDSMITH—Large multi-exposure color prints accompanied by collage drawings; through 10/19. Rice, 325 W. 11th St. (366-6660).

PHILIPPE HALSMAN—Photographs that appeared in *Life* magazine in the 1940s and 1950s; through 10/26. Staley-Wise, 560 Broadway (966-6223).

HEINRICH HARRER—Forty photographs taken in Tibet from 1944 to 1951 by an Austrian mountaineer-explorer who became an informal tutor of the Dalai Lama; through 11/8. American Museum of Natural History, Central Park West at 79th St. (769-5800).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

ANDRÉ KERTÉSZ—Vintage prints from 1917–1936 at Houk Friedman, 1094 Madison Ave. (628-5300) and photographs of New York taken between 1936–1985, at Greenberg, 120 Wooster St. (334-0010); through 11/2.

CHARLES MARAIA—Hand-tinted prints of diners; through 11/8. Bondi, 7 W. 20th St. (571-5232), Mon.–Sat. 9 a.m.–10 p.m.

MARY ELLEN MARK—Photographs of circuses in India taken over the past two years; through 10/19. Castelli Graphics, 578 Broadway (941-9855).

DUANE MICHALS—Recent photographs with text in a series titled "Poetry and Tales"; through 11/2. Janis, 110 W. 57th St. (586-0110).

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. Photographs by Evans, Lange, Mydans, Parks, Shahn, Wolcott, others; 10/10–11/11.

NIKON HOUSE—620 Fifth Ave. (586-3909), Tue.–Sat. 9:30–5:30. Photographs of New York by New York members of the American Society of Magazine Photographers (ASMP); through 10/26.

JOEL STERNFELD—Recent photographs of the Roman countryside, and its tombs, villas, and arches; through 10/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JERRY N. UELSMAN—A retrospective of black-and-white photographs from 1960–1991; through 10/19. Witkin, 415 W. Broadway (925-5510).

JOE ZIOLKOWSKI—Black-and-white photographs of the male nude; 10/9–11/2. Wessel O'Connor, 580 Broadway (219-9524).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 10/9 at 7, 10/10–12 at 8, 10/13 at 3: Grupo Contadores de Estorias in "Maturando."$18. 10/15 at 7, 10/16–18 at 8, 10/19 at 3 and 8: Guillermo Gomez-Pena in "A Performance Chronicle (The Rediscovery of America by the Warrior for Gringostroika)." $18.

P.S. 122—150 First Ave. (477-5288). 10/10–13 at 8: William Pope L. in "The Aunt Jenny Chronicles/Journey to Incontinence." $10. 10/10–13 at 9: Edwina Lee Tyler in "Drum Drama." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. 10/9–1/5/91: "Undercurrents in the Floating World: Censorship and Japanese Prints."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." 10/11–1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after

5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

IA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

RICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

UGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

EWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

ETROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." 10/11–1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF AMERICAN ILLUSTRATION—128 E 63rd St. (838-2560), Mon.–Fri. 10 a.m.-5, Tue. to 8. Free. Through 11/1: "Hybrids: The Digital Collage Work of Sandra Filippucci."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions." Through 12/31: "Tadao Ando." Through12/31: "Pleasures and Terrors of Domestic Comfort."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)." 10/9–4/5/92: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." **New York Library for the Performing Arts** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 10/12: "Candida Alvarez: Paintings and Works on Paper." Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles." Through 11/2: "Sylvia Plachy's Unguided Tour: 25 Years of Photography."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 10/20: "John Baldessari." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon-.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/9 at 10 a.m.: "Old Master Paintings." On view from 10/5. 10/10 at 10 a.m. and 2: "19th- and 20th-Century Photographs." On view from 10/5. 10/12 at 10 a.m.: "Fine English Furniture and Objects of Art." On view from 10/5.

DOYLE—175 E. 87th St. (427-2730). Next auction on 10/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/9 at 10:15 a.m. and 2: "Photographs." On view from 10/5. 10/10 at 10:15 a.m.: "Old Master Paintings." On view from 10/5. 10/11 at 10:15 a.m. and 2: "Manney Collection." On view from 10/5. 10/12 at 10:15 a.m. and 2: "Modern and Contemporary Paintings." On view from 10/5.

SOLUTIONS TO LAST WEEK'S PUZZLES

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COMPILED BY STEPHEN DUBNER

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 9

ITZHAK PERLMAN, violinist/**DANIEL BARENBOIM,** pianist. Mozart's Sonatas K. 379, K. 380, K. 454, K. 481. Avery Fisher Hall at 8. $22–$50.

TOKYO STRING QUARTET—With violinists Jaime Laredo and Ani Kavafian, violist Ida Kavafian, cellist Sharon Robinson. Works by Handel/Halvorson, Mozart, Bartok, Mendelssohn. 92nd Street Y at 8. $20, $25.

THOMAS YEHUDAH TIRINO, pianist (N.Y. debut). Music of Granados, Schubert, Janacek, Liszt, Verdi/Liszt, and the world premiere of Diamond's *Meditation on "Kol Nidre."* Alice Tully Hall at 8. $20–$30.

RICK STONE QUINTET, with pianist Kenny Barron. "A Tribute to the Masters of Modern Jazz Guitar." Weill Recital Hall at 8. $8.

ORIGINAL JAZZ—Richard Abrams and percussion ensemble, Amina Claudine Myers director; violinist Leroy Jenkins; and a sextet led by Henry Threadgill. Symphony Space at 8. $12.

HOPKINSON SMITH, playing the vihuela and the Renaissance guitar. Metropolitan Museum at 7. $15.

JUILLIARD STUDENT CONCERT—Artists from the Juilliard Opera Center. Alice Tully Hall at 1. Free.

MARTIN SODERBERG, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Baritone Timothy Blevins, pianist Carol Conrad. Works by Mozart, Wolf, Ivers, Gershwin, Copland. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, October 10

NEW YORK PHILHARMONIC, Yuri Temirkanov conductor; pianist Alexander Slobodyanik. Rimsky-Korsakov's "Russian Easter Overture"; Ravel's Piano Concerto for the Left Hand; Stravinsky's *Petrushka*. Avery Fisher Hall at 8. $10–$50. Open rehearsal today only at 9:45 a.m.; $5.

MUSIC & REMEMBRANCE—Affiliate Artists' 25th-anniversary gala, a benefit also for the American Foundation for AIDS Research. "A Celebration of Great Musical Partnerships": Barbara Cook with Wally Harper; James Galway with Philip Moll; Jaime Laredo and Itzhak Perlman with Samuel Sanders; Leontyne Price with David Garvey, others; Kitty Carlisle Hart host. Carnegie Hall at 8. $50–$250.

SYLVAN WINDS—"Sounds of Eastern Europe": music by Krommer, Peteris Vasks (N.Y. premiere), Tchaikovsky (N.Y. premiere), Rudolf Novacek (N.Y. premiere). Weill Recital Hall at 8. $15.

AMY GRANT, pop/gospel singer. With Kim Hill and Wes King. Paramount Theater, Madison Square Garden, at 7:30. $25, $35.

SPECULUM MUSICAE—New music by Kurtag, Hyla (world premiere), Rosenzweig (world premiere), Yeckovich (N.Y. premiere). Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. $12.

CHRISTINE SCHADEBERG, soprano/**STEVEN GERBER, HAYES BIGGS,** composer/pianists. Songs by Beeson, Biggs, Debussy, Porter, Wigglesworth (premiere). Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

NEW YORK IMPROVISERS GROUP—Ten composers and instrumentalists in duos, trios, and ensembles. Greenwich House, 27 Barrow St. (242-4770), at 9. $8.

MONTY ALEXANDER TRIO AND BIG BAND—"Highlights in Jazz." Pace Downtown Theater, 3 Spruce St. near City Hall (346-1715), at 8. $12.

ARILD ANDERSEN GROUP—Andersen's *Sagn* (*A Saga*), a rock-jazz work, with vocalists and instumentalists. Town Hall at 8. $12, $15.

VISIONS OF PERFECT WORLDS—An interfaith concert honoring the Year of Tibet. Music of six spiritual traditions. Richard Gere host; an address by the Dalai Lama. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 6:30. $10.

MARGARET LANCASTER, flutist/**MICHAEL CEDRIC SMITH,** guitarist. Music of C.P.E. Bach, David Leisner, Astor Piazzolla, others. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2 contribution.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Paul Coletti, pianist Eduardus Halim, cellist Stephen Kates. Mozart's Piano Quartet in E-Flat, K. 493; selections by Granados; Dvorak's Piano Quartet in E-Flat, Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4924). Benefit candlelight supper concert, at 7. $75.

ANTHONY DE MARE/KATHLEEN SUPOVE—"New Music/New Composers." Works for solo and duo piano. Brooklyn College Levinson Theater, Flatbush and Nostrand Aves. (212-334-0216), at 12:15. Free.

Friday, October 11

JUILLIARD STRING QUARTET—Forty-fifth-anniversary concert. The four string quartets of Elliott Carter. Juilliard Theater, 60 Lincoln Center Plaza, at 8. Free; tickets required (769-7406).

EMERSON STRING QUARTET—Mozart's "Haydn" Quartets K. 387, K. 464, K. 458 ("Hunt"); Metropolitan Museum at 8. $22.

SHANGHAI STRING QUARTET, with cellist Jian Wang. Music by Haydn, Janacek, Schubert. Weill Recital Hall at 8. $15.

NEW YORK PHILHARMONIC—See 10/10. Today at 11 a.m.; pre-concert lecture at 9:30 a.m., Lincoln Center Library; $10 same day, $7 in advance (875-5656).

LATIN JAZZ USA—The third concert in the series is dedicated to Miles Davis. Maestro Chico O'Farrill conducts the twenty-piece big band, with guest soloists including Stanley Turrentine, Mongo Santamaria, Paquito D'Rivera. Avery Fisher Hall at 8. $25–$35.

REGINE VELASQUEZ, Filipino pop singer, with Janno Gibbs. Carnegie Hall at 8. $30–$50.

SALUTE TO BOB MARLEY—The Wailers, Rita Marley, Marcia Griffith, Andrew Tosh. Apollo Theater, 253 W. 125th St. (864-0372), at 7 and 11. $20–$30.

USTAD VILAYAT KHAN, sitarist, with tablist Akram Khan. Alice Tully Hall at 8. $15–$50.

JEAN-LUC PONTY—Paramount Theater, Madison Square Garden, at 8. $19.50–$30.

BAN THE DAM JAM FOR JAMES BAY—Solo acoustic evening with Dan Fogelberg, Rosanne Cash, Mary-Chapin Carpenter. Beacon Theatre, Broadway and 74th St. (496-7070), at 7:30. $22–$40.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, Catherine Comet conductor. Franck's Symphony in d; Copland's Symphony No. 3. MSM, Broadway and 122nd St. (749-2802, ext. 544), at 8. Free.

BENSON & HEDGES BLUES—Festival opens with a concert by acoustic guitarist John Campbell. Philip Morris Atrium, Park Ave. and 42nd St., at noon. Free.

HARRY ELLISON/BOB HART/ALICE PERO—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

Saturday, October 12

GUARNERI STRING QUARTET—Works by Beethoven, Bartok, Mendelssohn. Metropolitan Museum at 8. $25.

MISHA AND CIPA DICHTER—Music for duo and solo piano, by Schubert, Bartok, Rachmaninoff. 92nd Street Y at 8. $25.

ROSEMARY CLOONEY AND THE ARRANGERS—The singer with guest arranger/conductors Johnny Mandel, Peter Matz, Billy May, John Oddo; guest artists Linda Ronstadt, Scott Hamilton, Warren Vache Jr. Program includes a tribute to Nelson Riddle. Carnegie Hall at 8. $10–$23.

NEW YORK PHILHARMONIC—See 10/10.

BENSON & HEDGES BLUES—"Soulful Sounds": Regina Belle, Will Downing. Apollo Theater, 253 W. 125th St. (864-0372), at 7 and 11. $20–$30.

GLORIA CHAMBER ORCHESTRA—Alice Tully Hall at 8.

BAN THE DAM JAM FOR JAMES BAY—X, David Byrne, and Mike Scott. Beacon Theatre, Broadway and 74th St. (496-7070), at 7:30. $22–$40.

KOREAN CHAMBER ORCHESTRA OF NEW YORK—Weill Recital Hall at 8:30. $12.

WALTER NORRIS, jazz pianist, with pianist Hal Galper. Standards, originals. Merkin Concert Hall at 8. $18.

WIEN, WIEN, NUR DU ALLEIN—Music from Hungarian and Viennese operettas, with artists from Budapest and Vienna. Julia Richman High School, 317 E. 67th St. (535-3681), at 7. $15–$20.

ELODIE LAUTEN—The composer performs the world premiere of "The Soundless Sound," "a meditation on silence." La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 8:30. Donation.

ANDRE EMELIANOFF, cellist/**MARK STEINBERG,** violinist. Works by Chopin, Ravel, Knaifel. Paul Recital Hall, Juilliard School, 60 Lincoln Center Plaza (769-7406), at 6. Free.

ARTIN SODERBERG, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

Sunday, October 13

AMBERG SYMPHONY (N.Y. debut), Christoph Eschenbach conductor. All-Beethoven program: Piano Concerto No. 3 in c, Op. 37, with pianist John Browning; Overture to *The Creatures of Prometheus;* Sym. No. 3 in E-Flat, "Eroica." Avery Fisher Hall at 3. $13–$25.

TZHAK PERLMAN, violinist/**DANIEL BARENBOIM,** pianist. All-Mozart program: Variations on "La Bergere Celimene," K. 359, and "Helas, j'ai perdu mon amant," K. 360; Sonatas K. 526, K. 547. Avery Fisher Hall at 7:30. $22–$50.

MERICAN COMPOSERS ORCHESTRA, Lawrence Leighton Smith conductor, with pianist Emanuel Ax. World premieres of Asia's *Black Light* and Laderman's Piano Concerto No. 2; N.Y. premieres of Subotnick's *A Desert Flowers* and Bassett's *From a Source Evolving.* Carnegie Hall at 3. $9–$40.

EW YORK CONCERT SINGERS, Judith Clurman conductor. N.Y. premiere of William Bolcom's *The Mask;* works by Mendelssohn, Rorem; Irish folk songs. Merkin Concert Hall at 7:30. $15.

MASTER SINGERS SERIES—With guests Evelyn Lear, Thomas Stewart. Dialogue between master singers and younger artists. Merkin Concert Hall at 3. $25.

LL-NITE SOUL—A twelve-hour jazz marathon celebrating the twenty-first anniversary of St. Peter's Jazz Ministry. Over 150 musicians, singers, and dancers; dedicated to the late jazz bassist Major Quincy Holley Jr. St. Peter's Church, Lexington Ave. and 54th St., from 5 p.m.–5 a.m. $10.

HEAVENLY JAZZ SERIES—Cornetist Warren Vache's trio: pianist Janice Friedman, bassist Murray Wall, and a surprise guest. Church of the Heavenly Rest, Fifth Ave. and 90th St., at 5. $10.

PEGGY PUGH, pianist, with violinist James Graseck. Weill Recital Hall at 2. Ticket price not available.

"AMERICAN PASSIONS"—Mezzo-soprano Jane Bunnell, baritone Patrick Mason, pianists Michael Barrett and Steven Blier. Songs by Bernstein, Ellington, Porter, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

"RAGA CYCLE"—The first of two appearances by Indian vocalist Pandit Pran Nath; with La Monte Young and Marian Zazeela, voices and tamburas. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3. $14.

ROY HARRIS, English folksinger. Congregation Ansche Chesed, 251 W. 100th St. (601-2671), at 3. $10.

ALEXANDER STEIN, pianist. Works by Debussy, Brahms, Bach, Liszt. Nicholas Roerich Museum, Riverside Drive and 107th St. (864-7752), at 5. Free.

HASTINGS/JOHANSEN DUO—Music for trumpet and organ by Albinoni, Langlais, Persichetti, others. Madison Avenue Presbyterian Church, Madison Ave. and 73rd St. (288-8920), at 4. $6 donation.

LOREN MAZZACANE AND SUZANNE LONGINE—Avant-garde blues; with **PING,** electric and acoustic guitar duo with electronics. La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

JOSEPH C. DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JOHN RUSSELL, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

BARGEMUSIC—See 10/10 for program. Today at 4 (no dinner); $18.

BROOKLYN FRIENDS OF CHAMBER MUSIC, Robert Stallman artistic director. Works by Roussel, Poulenc, Rachmaninoff. Lafayette Ave. Presbyterian Church, 85 S. Oxford St., Brooklyn (718-625-7515), at 3. $12.

NEW YORK BAROQUE, Michael Ishizawa artistic director. With soprano Alessandra Visconti, tenors Stephen Rosser and John Olund. Music by Riccio, Castello; with a dramatic scene from Monteverdi's *Combattimento di Tancredi e Clorinda.* First Unitarian Church, Pierrepont St. and Monroe Place, Brooklyn Heights (718-852-4544), at 4. $10.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. With soprano Francine DeLuca, trumpeter Concetta Tomaino. Works by Verdi, Puccini, Mancini. Lehman Center Theatre, 250 Bedford Park Blvd. West, Bronx (960-3247), at 3. Free; tickets required.

Monday, October 14

MOZART MASS-IN-CONCERT—The Florida State University Chamber Orchestra and Chamber Choir, Phillip Spurgeon and Rodney Eichenberger conductors. Mass in c, "Holy Trinity," K. 167; Sym. No. 16 in C, K. 128, Church Sonata in G, K. 241, more. Alice Tully Hall at 8. $10–$15.

NEW YORK VIRTUOSO SINGERS, Harold Rosenbaum conductor; mezzo-soprano Lucille Beer, soprano Jeanette Rosenbaum, pianist Walter Hilse. Works by Copland, Bernstein. Merkin Concert Hall at 8. $15.

BENSON & HEDGES BLUES—See 10/11. Today: guitarist/singer Lonnie Pitchford.

Tuesday, October 15

NEW YORK PHILHARMONIC—See 10/10.

JUILLIARD WIND ENSEMBLE, Mark Gould conductor. Debut performance. Works by Janacek, Stravinsky, Schuman, Persichetti, Copland. Alice Tully Hall at 8. Free; tickets required.

NEW YORK CHAMBER ORCHESTRA, Constantine Kitsopoulos conductor. All-Mozart program. Carnegie Hall at 8. $10–$30.

NELLY KOKINOS, pianist. Works by Liszt, Mozart, Debussy, Chopin. Merkin Concert Hall at 8. $10.

VINEYARDMUSICKE, early-music chamber ensemble; with percussionist Ben Harms. Fife and drum music, folk ballads, pipe and tabor dances. Vineyard Theatre, 108 E. 15th St. (353-3366), at 8. $15.

DAVID BORDEN, keyboardist/composer, with the Mother Mallard band. A concert of minimalist works, including a U.S. premiere of *Variations on a Theme by Philip Glass.* Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. $12.

TONY ZANO, jazz pianist, with bassist Phil Bowler. Weill Recital Hall at 8. $10.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** pianist. With soprano Julianne Baird. Music of Rameau, Purcell, Couperin. New York Public Library, Fifth Ave. and 42nd St, (930-0571), at 6. Tickets must be purchased by mail or in Rm. 116. $7.50.

MANHATTAN JAZZ ORCHESTRA, Dick Lowenthal director. Manhattan School of Music, Broadway and 122nd St. (749-2802, ext. 544), at 8. Free.

PETER HURFORD, organist. Works by Bach, Mendelssohn, Hindemith, Krebs. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $10 donation.

JEAN-PIERRE ANTAKI, classical guitarist. Works by Dowland, Bach, Villa-Lobos. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

BENSON & HEDGES BLUES—See 10/11. Today: Louisiana pianist Tabby Thomas.

VINCE GIORDANO AND THE NIGHTHAWKS—Music for jitterbugging. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Free.

DULCINEA TRIO—Music for violin, cello, and piano by Haydn, Ravel, others. David Greer Recital Hall, 323 W. 108th St., at 7. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 10/7 at 8: Mozart's *Don Giovanni,* Levine conducting; James, Forst, Swenson, Olsen, Furlanetto, Noble, Rootering, Robbins. 10/8 at 8: Mozart's *Idomeneo,* Levine conducting; Studer, Hong, von Otter, Rolfe Johnson, Kazaras. 10/9 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Mitchell, Jo, Toczyska, Dvorsky, Giorgio Lormi (debut). 10/10 at 7: Puccini's *La Fanciulla del West,* Leonard Slatkin conducting (debut); Daniels, Domingo, Milnes, Kelly, Cook, Laciura, Robbins; new production by Giancarlo del Monaco (debut); sets and costumes by Michael Scott (debut); lighting by Gil Wechsler. 10/11 at 8: Mozart's *Die Zauberflote,* Levine conducting; Upshaw, Welting, Hadley, Melbye, Eike Wilm Schulte (debut), Rootering, Grant Murphy. 10/12 at 1: *Un Ballo in Maschera;* same as 10/9, except Ichihara for Dvorsky, Pons for Lormi. 10/12 at 8: *Don Giovanni;* same as 10/7, except

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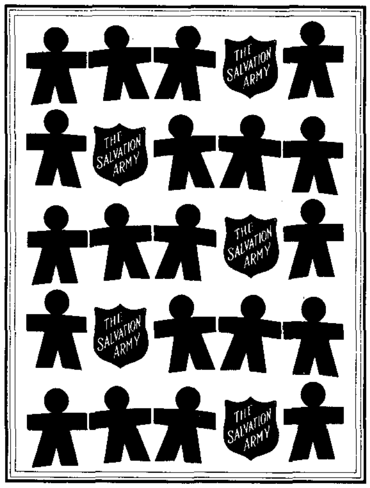

THE SALVATION ARMY
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Pola for Noble. 10/14 at 8: *La Fanciulla del West;* same as 10/10. 10/15 at 8: *Don Giovanni;* same as 10/7, except Schuman for Forst, Pola for Noble.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. 10/8 at 8: N.Y. stage premiere of Bernd Alois Zimmermann's *Die Soldaten,* Keene conducting; Saffer, Cummings, Rose, Castle, Reyes, Young, Perry, Opalach, Davis, Baker, Pauley. 10/9: No performance. 10/10 at 8: Loesser's *The Most Happy Fella,* Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin. 10/11 at 8: Bizet's *Les Pecheurs de Perles,* Gibson conducting; Dobish, Fowler, Wroblewski, Lau. 10/12 at 2: *Die Soldaten;* same as 10/8. 10/12 at 8: Puccini's *Madama Butterfly,* Gibson conducting; Lawrence, Lane, Scuderi, Lightfoot, Lankston. 10/13 at 2: *The Most Happy Fella;* same as 10/10. 10/15 at 8: Verdi's *La Traviata,* Ajmone-Marsan conducting; Dobish, Rees Davis, Barcza.

Amato Opera

AMATO OPERA HOUSE—*The Marriage of Figaro,* by Mozart. 319 Bowery (228-8200). $15. 10/12 at 7:30; 10/13 at 2:30.

Other

THE SHIP OF FOOLS—The Mannes Camerata in the premiere performances of a 16th-century French morality play with music, conceived and directed by Paul C. Echols. Mannes Concert Hall, 150 W. 85th St. (496-8524). 10/9, 10/11–12 at 8. $15.

ROBERT ASHLEY'S OPERAS FOR TV—World première in concert versions of two avant-garde works, for which Ashley wrote both music and librettos. 10/7–8 at 8: *Improvement (Don Leaves Linda).* 10/9–10 at 8: *eL/Aficionado.* With Thomas Buckner, Jacqueline Humbert, Joan La Barbara (Mon. and Tue.), "Blue" Gene Tyranny (Wed. and Thur.), others. Merkin Concert Hall. $12, or $18 for two performances.

TRASH REALLY—Paradise Opera in a music-theater production "inspired by the merging computer technology of virtual reality." Music by Bob Kirschner; written and performed by Diane Brown and Lizzie Olesker; John Fleming director. Downtown Art Co., 64 E. 4th St. (979-7362). 10/10–12, 10/17–19 at 8; 10/13, 10/20 at 5. $10.

LHAMO OPERA OF TIBET—Traditional Tibetan tales, with music and dance. 10/8 at 8, 10/13 at 3: *The Story of Sugkyi Nyima.* 10/12 at 8: *Pema Woebar.* Symphony Space. $15, $18.

CELESTIAL ALPHABET EVENT—A new opera/theater work "inspired by . . . the ancient Jewish Kabbalah"; written and directed by Adrienne Weiss, music by Carter Burwell. Under One Roof Theatre Company, at One Dream Theater, 232 W. Broadway (219-1160). 10/8–10 at 8. $15.

DANCE

Martha Graham Dance Company

CITY CENTER—10/8–20. Tickets: $15–$40. 10/8 at 7:30: Sixty-fifth-anniversary gala features world premiere of Graham's unfinished *The Eyes of the Goddess;* music by Carlos Surinach, sets by Marisol, costumes by Graham. Also: *Appalachian Spring, El Penitente* (with Mikhail Baryshnikov), *Maple Leaf Rag.* Gala prices: $15–$1,000 (call 777-4219). 10/9 at 8: *Circe, El Penitente, Primitive Mysteries, Maple Leaf Rag.* 10/10 at 8: *Seraphic Dialogue, The Eyes of the Goddess, Celebration, Rite of Spring.* 10/11 at 8: *Embattled Garden, Steps in the Street, Night Journey, Maple Leaf Rag.* 10/12 at 2: *Circe, Steps in the Street, Night Journey, Appalachian Spring.* 10/12 at 8: *Seraphic Dialogue, The Eyes of the Goddess, Celebration, Rite of Spring.* 10/13 at 2: *Embattled Garden, Celebration, Night Journey, Appalachian Spring.* 10/13 at 7:30: *Seraphic Dialogue, El Penitente, Steps in the Street, Rite of Spring.* 10/15 at 8: *Embattled Garden, The Eyes of the Goddess, Primitive Mysteries, Rite of Spring.*

Dan Wagoner and Dancers

JOYCE THEATER—10/8–13. Tickets: $20. Program features N.Y. premieres of *Plod,* set to music of Prokofiev, and *Dolly Sods: After the Flood,* set to music o Webern; also, *Fata Morgana,* with music by Ives Note: Opening-night performance includes premier of *Songs to Dance,* set to a commissioned score by William Bolcom; based on poems by George Montgomery and sung by Joan Morris. 10/8–12 at 8; 10/13 at and 7:30.

American Tap Dance Orchestra

JOYCE THEATER—10/15–20. Tickets: $22. With dancer/choreographer Honi Coles as composer/singer, singe Yvette Glover, composer Carman Moore. Program includes world premieres of *American Landscape,* to music by Hoagy Carmichael and company founder Brenda Bufalino; *Buff Loves Basie Blues,* to music "inspired by" Basie and Ellington; also pieces by Coles and ATDO classics. 10/15–18 at 8; 10/19 at 2 and 8; 10/20 at 2 and 7:30. 10/19 at 2 is a family program (children 6–14, $10).

Moiseyev Dance Company

RADIO CITY MUSIC HALL—Through 10/13. Tickets: $20–$35. Troupe of 150 dancers and musicians. Program includes old favorites, revivals, and the American premieres of *Masks, Greek Suite,* and *Tatarotchka.* Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 3.

Pina Bausch Tanztheater Wuppertal

BAM NEXT WAVE—Through 10/13. Tickets: $15–$35. U.S. premiere of *Bandoneon,* to Argentinean tango music; set in a cafe/bar but offering "a glimpse inside the ballet studio and at the people who work there"; 10/8–9 at 7; 10/11–12 at 8; 10/13 at 3. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100).

Other

CHINESE FOLK DANCE COMPANY—Classical and contemporary Chinese dance, including a premiere by Beibei Gu. BMCC Triplex, 199 Chambers St. (618-1980). 10/12 at 2 and 8. $10.

DAVID HURWITH—"Make Me One With Everything," a work in progress, performed by "a new team of curious movers." A "TEA/dance" by Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/13 at 3 (sign-interpreted). $7.

EDWINA LEE TYLER—The composer/choreographer/dancer in her *Drum Drama.* P.S. 122, 150 First Ave. at 9th St. (477-5288). 10/10–13 at 9. $10.

FALL DOWN, SPRING UP—Works by several choreographers, including premieres. Evolving Arts Theater, 622 Broadway between Bleecker and Houston Sts., sixth floor (777-8067). 10/11–13 at 8. $10.

JOE ORRACH/ROD FERRONE—The tap-dance duo in "Hot Foot," tap and comedy. 92nd St. Y Dance Center (996-1100). 10/13 at 3. $5.

PACO PENA'S FLAMENCO MUSIC & DANCE COMPANY—The guitarist and his troupe, which features dancers Belen Fernandez, Belen Maya, and Raul; singers Dieguito and Yeye de Cadiz; and guitarists Jose and Diego Losada. Town Hall. 10/13 at 8. $20, $25.

PEGGY BAKER—Works by Andre-Fortier, Baker, Fenley, Varone, and a premiere by Kudelka. Janie Brendel guest artist. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/10–13 at 8:30. $10.

POMO AFRO HOMOS—"Fierce Love, Stories From Black Gay Life." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/10–12 at 8; 10/13 at 3. $12.

SEEN FROM BOTH SIDES—Rachel List and Tamara Telberg in a shared program. Cunningham Studio, 55 Bethune St. (877-3399). 10/10–12 at 9. $10.

THEATRE CHOREGRAPHIQUE DE RENNES-BRETAGNE—Two full-evening works by artistic director Gigi Caciuleanu. 10/10–11 at 8: *Piazza Italia,* a tribute to Italian life. 10/12–13 at 8: *Mozartissimo, Suites et Passions,* celebrating the composer in commedia dell'arte style. Florence Gould Hall, 55 E. 59th St. (355-6160). $15.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

ASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

EZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

AKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

UR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

A COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

ELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

E PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

SADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake wine sauce and fermented blackbeans over couscous, seared tuna loin with chayote squash and chive sauce, crabcakes with field greens and mustard beurre blanc. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. •B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res.

sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., *in the* Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.– D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private pa ties for 80. **(M)** **AE, CB, DC, MC,**

FELIDIA—243 E. 58th St. (758-1479). Jacket require Northern Italian. Spcls: pasutice Istriana, quail wit polenta, risotto amiraglia. Res. sug. L Mon.–Fr noon–3. D Mon.–Sat. 5–midnight. Private parties f 15–50. Closed Sun. **(M–E)** **AE, DC, MC,**

THE JOCKEY CLUB—112 Central Park South, in Th Ritz-Carlton (757-1900). Formal. Continenta American. Spcls: roasted loin of tuna with herb potat cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbag pancetta and foie gras butter; tian of veal with bo choy, shiitake mushrooms and plum-wine jus. Res nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D dail 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371 7777). Dress opt. Seafood. Spcls: baked oysters wit morel cream, red snapper with rosemary crust shrimp with white beans and crisp onions. Ope Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight Private parties for 125. **(E)** **AE, CB, DC, MC, V**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541 8320). Casual. Jewish-American deli. Spcls: corne beef/pastrami sandwiches, blintzes, stuffed cabbage chicken-in-the-pot, matzo-ball soup. Open 24 hr daily. Private parties. **(I–M)** **AE, DC**

NIRVANA—30 Central Park South, 15th floor (486 5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L dail noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

AFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

AFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

A'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

ARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

OHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLA

FESTIVALS, FAIRS, PARADES—The Amsterdam Avenue Autumn Festival is 10/12 and extends from 76th to 86th Sts., 10 a.m.–6. Sponsored by the Victim Services Agency. Free (989-6077). . . .**The Lesbian and Gay Community Services Center** presents the **Second Annual Greenwich Avenue Fall Festival** on 10/12, from Sixth to Eighth Aves., 11 a.m.–6 (rain date 10/13). Free (764-6330). . . .**Friends of LaGuardia Place** sponsors the **Fiorello Festival** on 10/13 (rain date 10/20) from 11 a.m. to 7. On LaGuardia Pl. from W. 4th to Houston Sts. Free (989-6077). . . .**The Bailey House/AIDS Resource Center,** which provides housing and services for people with AIDS, presents the **Bailey House Benefit Festival** on 10/14, 11 a.m.–7. On Christopher St. from Greenwich Ave. to Seventh Ave. S. Free (989-6077). . . .**The Annual Queens West Kiwanis Foundation** offers a **Fall Applefest** at the College of Aeronautics Field, 23rd Ave. between 87th and 90th Sts. in E. Elmhurst, Queens. On 10/12–13 from 10 a.m. to 6. The sale benefits handicapped and terminally ill children. Free (718-651-9696). . . .**The Ninth Annual Autumn Crafts on Columbus** continues, 10/12–13 and 10/19–20, from 10 a.m. to 5:30. On Columbus Ave. from 77th to 81st Sts. behind the Museum of Natural History. Free (866-2239). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents a *free* open house for those who wish to learn about volunteer options. On 10/9 from 4:30 to 6:30 (415-5600). . . .**The Family History Fair** is at New York University's Loeb Student Ctr., 566 LaGuardia Pl., on 10/13, from noon to 5. Free (415-5544). . . .The Department of Public Information at the United Nations offers an **Information Fair,** 10/15–31, in the public lobby of the General Assembly Building, First Ave. at 46th St., from 9 a.m. to 5. Representatives from organizations such as the World Health Organization and the Centre for Human Rights will be available. Free (963-7721).

PANELS AND SEMINARS—The Museum of Television & Radio, 25 W. 52nd St., presents two seminars: **Jack Benny: The Radio and Television Work,** featuring panelist Joan Benny, on 10/10 at 6. $10; and **From Stage & Screen,** with moderator Andrew Sarris and panelist Jane Alexander, on 10/15 at 6. $10. Call for more information (621-6600). . . .**The Kitchen Center,** 512 W. 19th St., offers the **Twentieth Anniversary Celebration of the Raindance Foundation** on 10/12 at 7. Features a panel discussion with Russel Connor and Mary Lucier. A survey of video screenings follows at 8:30. $8; reserve (255-5793). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents perspectives on **Who Is God?** with Gov. Mario Cuomo, author Madeleine L'Engle, and journalist Ari Goldman on 10/15 at 8. $15; reserve (996-1100).

BENEFIT—The Pius XII Youth & Family Services presents their "Medal of Life Award" to Father Theodore Hesburgh, president emeritus of the University of Notre Dame, at a benefit dinner at 6:30 on 10/10 at the Waldorf-Astoria, Park Ave. at 50th St. Proceeds fund the expansion of programs that help abused children and adults in crisis situations. $350; reserve (914-294-9005).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Abba Elethea & Cecil Taylor** on 10/9 and **Heather Woodbury & Lenora Champagne** on 10/14 at 8. Both $5 (674-0910). . . .**Frank Duffy,** author and photographer, presents aerial harbor views in a free noontime slide-lecture, **Flying the Ships: Twentieth Century Harbor Photos.** On 10/9 at the South Street Seaport Museum, 207 Front St. (669-9400). . . .**The Writer's Voice,** 5 W. 63rd St., presents readings by **Jayne Cortez & James Wilcox** on 10/11 at 8. $7 (875-4124). . . .The Lenox Hill Hospital and the YWCA of New York City presents a six-part lecture series on the health concerns of women, with **Psychological Barriers to Success** on 10/9 at 6:30. At Lenox Hill Hospital's Einhorn Auditorium, 131 E. 76th St. $10; reserve (735-9722). . . .**The Year of Tibet in New York** features two speeches by Dalai Lama: **Visions of Perfect Worlds** is at St. John the Divine Cathedral, 112th St. and Amsterdam Ave., on 10/10, 6:30–8. $10 (662-2133); and **Global Responsibility Through Compassion** is on 10/13 at the Paramount at Madison Sq. Garden, 34th St. and Seventh Ave., *6–7:30. $10 (307—7171).*

TOURS

RADICAL WALKING TOUR—East Village I. 10/13 at 1: An offbeat tour led by Bruce Kayton in connection with the N.Y. Marxist School. Meet at the Astor Pl. Cube at Lafayette St. and Astor Pl. $6. (941-0332).

URBAN EXPLORATIONS—10/13 from noon to 3, **Chinatown.** $15. Register (718-721-5254).

TIME SQUARE BILLBOARDS, BETWEEN ART AND BUSINESS—10/10 from 8 to 9:30, a tour of the lights that illuminate Broadway. Optional dinner at 7. Municipal Art Society tour; $15; reserve (935-3960).$20

EYE ON ART—10/9, 12 at 11 a.m., "57th Street Departures," a tour of the street's "blue-chip" galleries. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—10/13 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

SINGLEWALKS—10/13 at 2, **Original Tin Pan Alley/Madison Square Park Areas.** A tour for single New Yorkers. Meet at the William Seward statue at 23rd St. and Broadway. $15, optional gathering after the walk (242-0572).

CITYWALKS—Tours with John Wilson. 10/12 at 1, **Greenwich Village, North and South of Washington Square.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .10/13 at 1, **Historic New York: City Hall to the Battery.** Meet on the eastside of Broadway at Murray St. $12 reserve (989-2456).

ABIGAIL ADAMS SMITH MUSEUM—10/13 at 1, **City and Suburban Homes Company's York Avenue Estate,** a tour of historic model tenements, ending with a brief tour of the Abigail Adams Smith Museum. $10; reserve (838-7044).

LOWER EAST SIDE—10/13 at noon, a tour with Joyce Gold. Meet at Straus Sq. at Canal St., Essex St., and E. Broadway for an historical walk. $10 (242-5762).

THE LANDMARKS OF GREENWICH VILLAGE—10/12, 19, 26 at 1:30, Alfred Pommer leads a tour focusing on landmark buildings, architecture, and historic sites. Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. $14 (979-2388).

THE VILLAGE: PAST AND TODAY—10/12, 26, 27, 11/2 at 10:30 a.m. Discover hidden lanes and alleys with Arthur Marks on a brunch and walking tour. Meet at the Potbelly Stove Cafe at 94 Christopher St. Free with brunch. Call 673-0477 for reservations.

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide will stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours *run daily from 9 a.m. to 6.* $25 (967-6008).

ADVENTURE ON A SHOESTRING—10/13 at 11:30, **Hell's Kitchen,** a tour of midtown's West Side. . . .10/13 at 3, **Yorkville,** a tour of the bustling area bounded by 79th and 96th Sts. bet. Lexington Ave. and the East River. $5; reserve (265-2663).

MANHATTAN MEMORIES—10/12 at 1, **Greenwich Village: American Bohemia.** Meet at the southwest corner of 8th St. and Fifth Ave. $10; reserve (628 9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/13 *27 at noon:* **Peddler's Pack.** *A costumed guide wil* trace the life of an actual immigrant family, as the tou stops at the Daily Forward Building, the Educationa Alliance, a yeshiva, and other historic places related t the immigrant experience . . . 10/20 at noon: **Street Where We Lived.** A multi-ethnic walk focusing o past, present, and changes on the Lower East Side, i Chinatown, and Little Italy. . . .10/13, 20 at 1, **La Dolce Via.** A tour through the Italian-America neighborhood of lower Manhattan focusing on th impact of the Italian culture on New York. From th museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/13 from 10:45 a.m. to 3, **Governors Island,** $25. . . .10/13 at 1, **Downtown New York: Beaux-Arts to Post-Modern,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 10/12, 19, 26 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 10/12, 19 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/13 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .10/13 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .10/12 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits. 10/12, 27 at 2: **Stars Along the Park:** See the homes of famous movie stars and celebrities. Meet at the northwest corner of Fifth Ave. and 61st St.

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the **Enid A. Haupt Conservatory,** with its eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. **Forest Tours,** Sat., Sun., and holidays at 1:30 and 3:30, Thurs. at 2. Conservatory admission.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 10/12, Alley Pond Woods, Queens. 10/13, Cunningham Park, Queens. 10/14, Muttontown Preserve, L.I.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/27 at 7:30 vs. Washington. All home games sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 10/13 at 4 vs. Houston. Only single seats available.

BIATHLON—(212-289-4113). 1991 Brooklyn Biathlon; Prospect Park. 10/13 at 8 a.m. $30.

STEPS—Race for the Cure (women only), 5K, 10/13 at 10 a.m., Central Park. A run/fun walk to raise money for breast cancer screening, research, and education. New York Road Runners Club, 9 E. 89th St. (860-4455).

HORSE RACING—Belmont Fall Meeting, 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THEATREWORKS/USA—Columbus. A musical about the explorer who "discovered" America almost 500 years ago; for ages 8 and up. 10/12, 13 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). $13, $16.

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner. Sat. and Sun. at 1; through 11/17. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

POTATO PEOPLE—With larger-than-life masks, Canada's Theatre Beyond Words creates the illusion of watching live animation on stage; for ages 6–10. 10/12 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $7. Also on 10/13 at 1:30 at the 92nd St. Y (996-1100). $12.

92ND STREET Y—Open House. Teens and their parents can learn about various volunteer work helping the elderly, tutoring, or joinging such groups as Amnesty International, N.O.W., The Coaltion for the Homeless, Young Judea, and the Sierra Club. 10/9 from 4:30–6:30. 1395 Lexington Ave. (415-5600).

THE BUGS BUNNY WORLD TOUR—THE MENACE FROM MARS—That wacky wabbit is back with Marvin the Martian as they see what the world has to offer. Song, dance, props, and costumes fill out the production; for ages 2 and up. 10/12 at 10:30 a.m., 2:30 and 7:30; 10/13 at 1:30 and 5:30. Madison Square Garden, Seventh Ave. bet. 31st and 33rd Sts. (465-MSG1). $10, $16.

ANDROCLES AND THE LION—A musical with audience participation; for ages 5–12. Sat. and Sun. at 1 and 3:30; through 11/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

BLOOMINGDALE HOUSE OF MUSIC—The Dulcinea Trio. A concert including piano trios by Haydn, Ravel, and Turina; the violinist, cellist, and pianist will make brief explanations throughout the program; for school-age children and their families. 10/15 at 7:00. Greer Recital Hall, 323 W. 108th St. (663-6021). Free.

SNEAKERS—A 50-minute pop-rock journey through the joys and trials of being a kid; for ages 5–10. 10/10 at 7. Elisabeth Irwin High School, 40 Charlton St. (477-5316). $10.

RIVERSIDE SHAKESPEARE COMPANY—Circus vaudville star **Michael Trautman** combines his clowning, mime, magic, storytelling, and juggling talents; for ages 4 and up. 10/12 at noon. Playhouse 91, 316 E. 91st St. (369-2273). $4; adults $5; reserve.

PUPPETRY FESTIVAL—Hsin Fu Hsuan Puppet Theater. More than eleven string marionettes dressed liked characters in Chinese opera are used to tell the stories, "The Mountain Smasher Rescues His Mother" and "The Peach Blossom Girl Fights the Duke of Chou." 10/7–11 at 7:30. Taipei Theater, Concourse Level 2, 1221 Ave. of the Americas (373-1850). $6.

EAGLE OR SUN—A play that depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 9 and up. Sat. at 8 and Sun. at 2; through 11/3. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

VINEYARDMUSICKE—The New World: Music of the Colonies. Ben Harms will perform popular music from the American colonial period on drums, talk about its history, and explain how he makes his own instruments. 10/15 at 8. The Vinyard Theatre, 108 E. 15th St. (353-3366). $10 in advance; $15 at door; reserve.

FUNNY STORIES FROM BANK STREET—Budding comedians can make a tape of their original stories to be broadcast on WNYE 91.5. Just call for an appointment at the Bank Street College studio (taping Tue. and Thurs. noon–3) at 222-6700, ext. 271., or send a tape or written copy of the story to Bank St. College Radio, 610 W. 112th St, New York, New York 10025. The fifteen-minute program airs Tue. at 9:45 a.m. and repeats on Thurs. at the same time; for listening audience ages 5–8.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee–an hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Wave Revue. A full participation show presented by the Patchiddy Players. 10/12, 13 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

EEYORE'S—Kid's Cabaret. Sing songs such as "Grandma's Feather Bed" and the "Red Robin" with Pennie; for ages 3–8. 10/13 at 11 a.m. at the Broadway store and at 3:30 at the E. 83rd St. location. . .**Meet the Author.** Peter Sis will read his book *Follow the Dream*, about Christopher Columbus, and draw pictures; for ages 5–9. 10/13 at 12:30 at the Broadway store; 2 at the E. 83rd St. location. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 10/13 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Meet the Author. Lloyd Alexander will read *The Remarkable Journey of Prince Jen*, his tale about a young prince who goes on a journey; for ages 5 and up. 10/12 from noon–2 at the Seventh Ave. store. . .**Storytelling Sunday.** For ages 3 and up. 10/13 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Mini Movie Makers" and "How Yu Kong Moved the Mountain: Behind the Scenes at the Peking Opera"; for ages 8–12. A martial arts demonstration by Jeff Yuan follows. 10/9 at 4; 10/12 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve . . .**Songs Say So Much.** Sing-along with Jeff Sorg; for ages 4–8. 10/9 at 4 at the Inwood Branch, 4790 Broadway (942-2445); also on 10/12 at 2:30 at the Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). . .**Toddler Story Time.** For 2-year-olds. 10/10 at 10:30 a.m. 67th St. Branch, 328 E. 67th St. (737-1717).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE HEIGHTS PLAYERS—Snow White and the Seven Dwarfs. A comic, upbeat version of the classic tale; for ages 4–12. Sat. and Sun. at 8; through 10/20. Also, 10/11 at 8. 26 Willow Place, Brooklyn (718-237-2752). $5; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

PRIESTO—Watch Father Jecewiz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show; for ages 4 and up. 10/11 at 8. St. Thomas Aquinas auditorium, Hendrickson St. near Flatbush Ave. & Ave. B, Flatlands, Brooklyn (718-253-4404). $7.

CENTRAL PARK PROGRAMS—Belvedere Castle: Cloud Chasers. Make a kite or windsock and ride the winds with Princess Belva; for ages 5–11. 10/12 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. from 10 a.m.–11:30 a.m. 10/12: **Mystery.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 7–12. **Weekend Screenings: The Pig Plantagenet; Chocolate Fever.** 10/12, 13 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Dr. Dirt. Learn how dinosaurs were discovered with Dr. Dirt, Stephen Tomecek, and take fossils home with you; for ages 6 and up. 10/12 at noon, 1, 2, and 3. **Latin American Music.** Learn how to play the congas, timbales, bongos, guiro, and claves with Chico Mendoza; for ages 6 and up. 10/14 at 12:30. At 2 and 3:30, children and adults can join Mr. Mendoza and dancers to practice the mambo, rhumba, and merengue; for all ages. Additional $1 for workshops. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Travel Books. Make an Egyptian scroll book that documents your pretend trip through the Pharoah's land. 10/12, 13, and 14 at 1 and 3. Exhibits: featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7. $3; under two and over 65, free.

BOOKS

WHISPER FROM THE WOODS, by Victoria Wirth; illustrated by A. Scott Banfill. Preschool–Grade 1. Green Tiger Press, $15.95.

I HEAR AMERICA SINGING, by Walt Whitman; illustrated by Robert Sabuda. Preschool–Grade 2. Philomel, $14.95.

SOPHIE'S SNAIL, by Dick King-Smith; illustrated by Claire Minter-Kemp. Grades 2–5. Dell, $3.25.

THE SMALL BIG BAD BOY, by Irina Hale. Preschool–Grade 2. Viking, $11.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/9: Brown Bag City with Mike Johnson. 10/10: Brilliant Corners with Eric Addeo. 10/11: Gregory Lewis Quartet. 10/12: Eve Zanni Quartet. 10/13: Gary Mettler and Top Priority. 10/14: Jam session with Ron Petrides and Esther Blue. 10/15: The Del Bialostosky Trio. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/9: Loren Schoenberg Quartet. 10/10: Vic Juris Quartet. 10/11, 12: Tana Reid with Rufus Reid and Akira Tana and others. 10/13: Boper House. 10/14: Brian Melvin Trio. 10/15: Don Friedman Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/13: George Benson with The Count Basie Orchestra. 10/15–20: Billy Eckstine. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/9: Cliff Eberhardt. 10/11: Tom Scott. 10/12, 13: The Roches. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/12: Larry Gales with Larry Willis. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 10/13: Condon's All-Stars with Clifford Jordan, Jimmy Heath, Roland Hanna, Ray Drummond and Tootie Heath. 10/14: Clifford Jordan Big Band. 10/15–20: Annie Ross. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 10/9: Rob Scheps Core-Tet. 10/10: Jamie Baum with Cameron Brown, Jay Azzolina, Herb Robertson and Tom Rainey. 10/11: Brown Bag City. 10/12: Sturm & Twang. 10/13: Joan Stiles with Harvie Swartz and Jeff Hirschfield. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 10/9: Jay Owens. 10/10: Loup Garou. 10/11: New Voices of Freedom. 10/12: From Good Homes. 10/14: Queen Bee and the Blue Hornets. 10/15: Miss Terry and the Healing Power. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/11: Anne-Marie Acosta, Brian O'Connor and Marie Reilly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/13: Buster Williams Quintet. 10/14: Les Paul Trio. 10/15–20: Stanley Turrentine featuring The Cedar Walton Trio with Ron Carter and Billy Higgins. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/9: Andy Laverne. 10/10–12: Pete Malinverni Duo. 10/13: Chamber music. 10/15: Dom Salvador Duo. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/9: Noreen Sauls Trio. 10/10: Michael Weiss Trio. 10/11: Reginald Woods Quintet. 10/12: Ray Alexander Quartet featuring Marty Napoleon. 10/13: Virg Dzurinko Trio. 10/14: Ken Peplowski Quartet. 10/15: Lynne Arriale Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/9–12: Pianist Lee Musicker with Gary Haase on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/9: Big Combo Series. 10/10: Marc Ribot's Brutal Atavisim Orchestra. 10/11: Rootless Cosmopolitans. 10/12: Zahar. 10/13: Bob Stertag, Mark Dresser and Joey Baron; Mandala Octet. 10/14: Joe Gallant Illuminati and Walter Thompson Big Band. 10/15: Drunken Boat; Ferdinand and the Philosophers. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/9: Johnny Allen. 10/10: Jerry Portnoy. 10/11, 12: Zora Young and Big Time Sarah. 10/13: Popa Chubby Band and special guest A.C. Reed. 10/14: The Holmes Brothers. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/3: Stan Freeman as Oscar Levant in *At Wit's End.* Shows Tue.–Thu. at 8:30, Fri.–Sat. at 8:30 and 11, Sun. at 3. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE O-O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 10/9, 10: Harold Danko. 10/11, 12: Brooks Kerr Duo. 10/13: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey Band followed by the George Gee Orchestra. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/9: Kilby Taylor. 10/10: Voices. 10/11: Steel Breeze; Tramps Like Us. 10/12: Gerald Baird; The Cruisers - Gary Bond's Band featuring Screaming Steve. 10/13: Peter May and Mayhem; The Lorraine Larocca Band. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/9, 10: Mutabaruka and Mighty Diamonds. 10/14: Leila's. 10/15: Marta Sebestyen and Muzsikas. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/13: Mal Waldron Quintet featuring Ricky Ford, Chico Freeman, Reggie Workman and Pete LaRoca. 10/14: The Music of Gil Evans played by the Monday Night Orchestra. 10/15–20: Terumasa Hino Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/11, 12: Milira. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/10: Charmaine Neville Band featuring Amasa Miller and Reggie Houston. 10/11: Otis Clay plus Felicia and the Hotheads. 10/13: Rhythm Revue's Classic Soul Dance. 10/15: Philip Walker, William Clarke and Mark Hummel. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 10/9: Face the Fax. 10/10: Mr. Dizzy; The Take; Kati Mac; The After Midnight Rock Jam. 10/11: Soulbusters Blues Band. 10/12: Mazarin. 10/14: Phil Richards; Daniel Wise; Worlds Apart. 10/15: The Rockets with Taryn Hunter. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Club Tania Maria:** 10/11, 12 at 10 and midnight: Roy Hargrove. **Terrace:** 10/9–13: Pianist Walter Bishop Trio with Leon Parker on drums and Paul Brown on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/13: Jay Hoggard Quartet. 10/14: The Vanguard Jazz Orchestra. 10/15–20: Jackie McLean Quintet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 10/9, 10: The John Riley Quartet. 10/11: Kenny Werner Trio. 10/12: James Genus Group. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/10: Styve. 10/11: Trouble Funk; ESG. 10/12: The Dead Milkmen. 10/13: God Street Wine; Kindred Spirit. 10/14: Itals. 10/15: Solar Circus. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/12: Pianist Mike LeDonne with Kenny Washington on drums and Peter Washington on bass. 10/13: Vanessa Rubin and Trio. 10/14–19, 21–26: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/9: Chris Seefried Band and Blackwater Junction. 10/10: John Trudall and Amanda Marshall. 10/11: Midnight Riders and Split Image. 10/12: Robert Gordon with Chris Spedding. 10/14: Buckwheat Zydeco. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "Women in Country" series. 10/12: Pearl Matlock and the Big City Diamonds. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 10/12: Rich Francese and Jay Mohr. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

NGERFIELD'S—1118 First Ave. (593-1650). Through 10/13: Adam Ferrara, Tom Ayres, Jim David, Al Romero, Mike Eagan, Eddie Feldman, Danny Curtis, Stu Trivax and Scott Bruce. 10/14–20: Phil Tagaliaferri, Tom Whitely, Mike King, Nancy Redman, Al Romero, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

OSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/9: Comedy/magicians Imam and Mark Mitton. 10/10: Magicians Eric DeCamps and Margaret Steele. 10/11, 12: Comedy/magician Professor Baxter and comedian Keith Thomas, with pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

AND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/13: Will Durst, Joey Kola, Roger Kabler, and Angela Scott. 10/15–20: Jonathan Solomon with Brett Butler, Nick DiPaolo and Fred Anderson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

AFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

OSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Through 10/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Rainie Cole returns with *Always, Patsy Cline.* **AE, MC, V.**

ANNY'S—346 W. 46th St. (265-8133). 10/9: Mary Conklin with the Jeff Klitz Duo. 10/10: Ellen Mittenthal with David Brunetti. 10/11: Karen Saunders with Barry Levitt; Lisa Beth Carroll and Paul Maisano with pianist Wes McAfee. 10/13: Ken Murray. 10/14: Gail Sorel. 10/15: Margery Beddow with Paul Trueblood. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

ON'T TELL MAMA—343 W. 46th St. (757-0788). 10/9: Todd Robbins; *Moonfall,* revue. 10/10: Janet Rubinstein with Wes McAfee. 10/11: Meg Flather with Christian Daizey. 10/12: Richard Register, Michael Gans and Kevin Chamberlin; Scared Scriptless. 10/13: Rian Keating. 10/14: Jennie Stein; Tracey Venner and Gary Anderson. 10/15: Jordan Hunt; Frank Dain. Shows at 8 and 10. **No credit cards.**

UPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/9: *Saturday Night Fish Fry,* musical revue; Stand-up Comedy Explosion. 10/10: Four On The Floor; Gene & Mimi. 10/11: Jane Stroll and Carol Henry; The Tacky Lounge Revue. 10/12: Broken Lizard; Variety Show. 10/13: Nancy Hines; TV Transcendental Vegetation. 10/14: *The Remarkable Ruth Fields,* musical play; Stars of Tomorrow, semi-finals. 10/15: Nancy Sebastian; Jenn Taber. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/9: Phyllis Pastore; Elaine Kessler. 10/11: Sylvia Syms; Sharon Douglas. 10/12: Sylvia Syms; Jim Pallone. 10/13: Sylvia Syms; Molly Scates. 10/14: Joel Silberman; Jason Brown. 10/15: Linda Page; Gary Wright. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/9: Jonathan Hogan. 10/10: Teri Coyne; Jeff Ide. 10/11: Lizz Manners; Gary Wright. 10/12: *American Cabaret European Roots,* musical revue; Miss Coco. 10/13: Kevin Scott Hall. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/9: Judy Gray with the Jay Itakala Trio. 10/10: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. 10/11: Phyllis Ford with the Danny Hurel Trio. 10/12: Miss Valerie Capers and her Trio. 10/15: Sigrid Sunstedt sings *International Love Songs.* **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/26: Singer-songwriter Lesley Gore. Shows Tue.–Sat. at 9 and 11. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**10/13: Alan Bergman with Sandy Stewart. 10/20: Karen Mason with Brian Lasser. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 10/11, 12 from 10:30: *Midtown Madness,* hosted by Ellen Kaye featuring Alfonso Vilallonga. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan.* Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/26, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers with *Unchained Melodies.* **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Pianist Cathy Hearndon plays every Tue.–Sun. from 4–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

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Wed., October 9

2:00/WNCN—Ravel: *Le Tombeau de Couperin;* **J.L. Adam:** Piano Sonata in E-Flat, Op. 6.

WNYC—The Chamber Music Society of Lincoln Center. **Beethoven:** Violin Sonata in G No. 3, Op. 30; **Mozart:** Serenade in E-Flat.

WQXR—Moeran: *In the Mountain Country,* Sym. Impression.

3:00/WNCN— J.F. Fasch: Sinfonia for Strings in A; **J. Haydn:** Piano Sonata No. 50 in C; **Tchaikovsky:** *Marche Slave,* Op. 31.

WQXR—Dvorák: String Qt. No. 11 in C, Op. 61.

4:00/WNCN—Vivaldi: Cto. in G; **Handel:** *Water Music,* Suite No. 2 in D; **Glière:** *The Red Poppy,* "Russian Sailor's Dance."

WQXR—Grétry: Suite Rococo.

5:00/WNCN—J. Haydn: Partita for Winds No. 2 in E-Flat; **Purcell:** Sonata for Trumpet in D; **Vivaldi:** Cto. in B-Flat.

WQXR—Handel: *Alcina,* Ov.

6:00/WNCN—Mozart: *Magic Flute,* Ov.; **Marsh:** Sym. No. 3 in D; **Liszt:** "Hungarian" Rhapsody No. 2 in c-sharp.

7:00/WNCN—Bazzini: *Dance of the Goblins;* **J. Haydn:** String Qt. in E-Flat, "The Joke," Op. 33; **Beethoven:** *Léonore,* Ov., No. 1, Op. 138.

8:00/WNCN—Romero: *Concierto de Malaga;* **M. Haydn:** Sym. No. 23 in D.

9:00/WNCN— Tchaikovsky: Cto. for Violin in D, Op. 35.

Thu., October 10

2:00/WNCN—J. Clarke: Trumpet Suite in D; **Vivaldi:** Cto. for Oboe in C.

WNYC—Schnittke: Cto. Grosso No. 5; **Shostakovich:** Violin Cto. No. 2; **Dvorák:** Sym. No. 9.

WQXR—Walton: *Scapino,* Ov.

3:00/WNCN—Britten: *Gloriana,* Courtly Dances; **Mozart:** Cto. for Flute No. 2 in D; **Weinberger:** *Schwanda the Bagpiper,* Polka and Fugue.

WQXR—Wagner: *Das Rheingold,* "Entry of the Gods into Valhalla."

4:00/WNCN—Alabiev: *The Nightingale;* **Copland:** *El Salon Mexico.*

WQXR—Beethoven: Piano Sonata No. 25 in G, Op. 79.

5:00/WNCN—Gounod: *Funeral March of a Marionette;* **Vivaldi:** Cto. for Violin No. 2 in e, "La Stravaganza," Op. 4.

WQXR—A. Scarlatti: Sinfonia No. 5 in d.

6:00/WNCN— Kabalevsky: *Colas Breugnon,* Ov.; **Mozart:** *The Marriage of Figaro,* Ov.

7:00/WNCN— Saint-Saëns: *Carnival of the Animals,* "Swan"; **J. Haydn:** Partita for Winds in B-Flat.

WQXR—J. Haydn: Cello Cto. in C.

8:00/WNCN— Beethoven: Piano Sonata No. 16 in G, Op. 31; **Danzi:** Sinfonia Concertante in B-Flat.

9:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter."

Fri., October 11

2:00/WNCN—Kraus: Sinfonia in E-Flat; **Saint-Saëns:** Septet in E-Flat, Op. 65.

WNYC—J. Haydn: Sym. No. 4; **C.P.E. Bach:** Sym. No. 2 in E-Flat.

WQXR—Delius: *Sleigh Ride.*

3:00/WNCN—Vivaldi: Chamber Cto. in C; **M. Haydn:** Nocturne in F.

WQXR—Auber: *The Bronze Horse,* Ov.

4:00/WNCN—Brahms: "Hungarian" Dance No. 5 in g; **A. Scarlatti:** Cto. for Recorder in a.

WQXR—Liszt: *Soirées de Vienne,* Valse-caprice No. 6.

5:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **J.C.F. Bach:** Sym. No. 3 in d.

WQXR—Tchaikovsky: *Swan Lake,* Waltz, Act 2.

6:00/WNCN—Larsson: Little Serenade, Op. 12; **Verdi:** *Aida,* Grand March.

7:00/WNCN—Vivaldi: Cto. for Strings in A; **J.C. Bach:** Sym. No. 3 in d.

WQXR—Grieg: *Holberg,* Suite.

8:00/WNCN—J. Haydn: String Qt. in F, Op. 74; **Rubinstein:** *Feramors,* Ballet Music.

WNYC—"Masterwork Hour." **Mozart:** Violin Cto. No. 2 in d.

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

WQXR—The Detroit Symphony Orchestra. **Schumann:** *American Festival,* Ov.; **Copland:** *A Lincoln Portrait;* **Dvorák:** "Slavonic" Dance No. 2, Op. 72; Sym. No. 9 in e, Op. 95; **Ives:** "Country Band" March.

Sat., October 12

10:00 a.m./WNCN— J. Haydn: String Qt. in B-Flat, Op. 55; **Schubert:** Sonata in C.

WQXR—Sammartini: Flute Cto. in F; **Thomson:** *The Plow That Broke the Plains;* **Grieg:** Sym. Dance No. 2.

11:00 a.m./WNCN— Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

WQXR—Verdi: *Luisa Miller,* Ov.; **J. Haydn:** London Trio No. 1; **Fauré:** *Masques et Bergamasques.*

12:00/WNCN—Bach: Orch. Suite No. 3 in D; **Dvorák:** Terzetto in C, Op. 74.

WQXR—Bach: "Brandenburg" Cto. No. 2 in F; **Falla:** *The Three-cornered Hat,* Excerpts; **Dvorák:** "Slavonic" Dance No. 10 in e, Op. 72; **Weber:** Concertino for Horn and Orch. in e; **Elgar:** Romance.

1:00/WNCN— Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18.

1:30/WQXR—Saturday Afternoon at the Opera. **Massenet:** *Le Roi de Lahore.* Cast: Milnes, Sutherland, Lima, Ghiaurov, Morris, Tourangeau; conductor: Bonynge.

2:00/WNCN—J. Haydn: Sym. No. 65 in A; **Schubert:** Sym. Fragments in D.

WNYC—Vivaldi: Cto. for Two Mandolins, Two Theorbos, Two Flutes, Two Salmi, Two Violins, and Cello.

3:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Mozart:** Violin Sonata No. 21 in e.

4:00/WNCN— Saint-Saëns: Cto. for Cello No. 2 in d; **C. Stamitz:** Parthia for Winds in E-Flat.

5:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Debussy:** Sonata for Flute, Viola, and Harp.

WQXR—J. Haydn: Qt. No. 4 in B-Flat, Op. 76; **Mozart:** Viola Qnt. No. 6 in E-Flat; **Cohen:** Qt.

6:00/WNCN—J. Haydn: Serenade in F.

7:00/WNCN—Brahms: *Tragic,* Ov., Op. 81; **Mozart:** Piano Trio No. 7 in G.

8:00/WNCN—Reinecke: Cto. for Flute in D, Op. 283; **Servais:** *Souvenirs de Spa,* Op. 2.

WQXR—The Cleveland Orchestra. **Schumann:** Sym. No. 3 in E-Flat, Op. 97; **Mozart:** Serenade in G; **Varèse:** *Amériques.* Conductor: von Dohnànyi.

9:00/WNCN— Gershwin: Cto. in F.

Sun., October 13

10:00 a.m./WNCN— A. Marcello: Cto. for Oboe in c; **Boccherini:** Guitar Qnt. No. 6 in G; **Rossini:** *The Thieving Magpie.*

WNYC—Mozart: Sym. No. 13; **Tubin:** Sonatina in d; **Creston:** Sym. No. 2.

11:00 a.m./WNCN— Mozart: Cassation in B-Flat; **Wagner:** *Tannhäuser,* Ov. and "Venusberg" Music.

12:00/WNCN— R. Strauss: *Don Juan,* Op. 20; **Ravel:** *Valses Nobles et Sentimentales.*

1:00/WNCN—The Chicago Symphony Orchestra. **Mahler:** Sym. No. 5 in c-sharp. Soloist: Robinson; conductor: Solti.

WNYC—Saint-Saëns: Septet, Op. 65; **Rachmaninoff:** Piano Cto. No. 2; **Poulenc:** Clarinet Sonata.

3:00/WNCN—Grieg: *Peer Gynt,* Suite No. 2, Op. 55; **J. Haydn:** Piano Sonata in b.

4:00/WNCN— Saint-Saens: *Suite Algérienne,* French Military March, Op. 60; **Mozart:** Cto. for Bassoon No. 1 in B-Flat; **C.P.E. Bach:** Sym. No. 1 in G.

5:00/WNCN—J. Haydn: String Qt. No. 67 in D, Op. 64; **M. Haydn:** Sym. in D; **Dvorák:** *Carnival,* Ov., Op. 92.

6:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux," Op. 81.

7:00/WNCN—Debussy: *Images for Orchestra;* **Sibelius:** Tapiola, Op. 112.

9:00/WNCN—Kodály: *Háry János,* Suite.

WNYC—Mozart: Piano Cto. No. 23 in A.

Mon., October 14

2:00/WNCN— Gershwin: *An American in Paris;* **F. Benda:** Cto. for Flute in A.

WNYC—The New Jersey Chamber Music Society. **Mozart:** Piano Qnt.; **Berger:** Wind Qt.; **Shostakovich:** Piano Trio in e.

3:00/WNCN— Beethoven: Violin Sonata No. 8 in G, Op. 30; **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

4:00/WNCN—Chopin: Mazurka No. 2 in D, Op. 33; **Elgar:** "Pomp and Circumstance" March No. 5 in C, Op. 39; **Brahms:** *Academic Festival Overture,* Op. 80.

5:00/WNCN—Copland: *Fanfare for the Common Man;* **Vivaldi:** Cto.for Flute in D; **Albinoni:** Cto. in D, Op. 7.

6:00/WNCN—Chopin: Waltz No. 7 in c-sharp, Op. 64; **C. Stamitz:** Octet No. 2 in E-Flat.

7:00/WNCN—Copland: *Rodeo,* "Hoe-down"; **J. Haydn:** Cto. for Horn No. 1 in D.

8:00/WNCN—Schubert: Piano Sonata in a, Op. 164; **Albinoni:** Cto. for Two Trumpets in C, Op. 9.

9:00/WNCN— Tchaikovsky: Sym. No. 4 in f, Op. 36.

Tue., October 15

2:00/WNCN—J. Haydn: String Qt. in g, Op. 20; **Mozart:** Violin Sonata in E-Flat.

WNYC—The Los Angeles Philharmonic. **Wagner:** *Die Walküre,* "Ride of the Valkyries" and the Final Scene.

3:00/WNCN— Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers"; **Vivaldi:** Cto. for Oboe in g; **Falla:** Four Spanish Pieces.

4:00/WNCN—Gossec: Gavotte; **Mussorgsky:** Triumphal March; **J. Strauss:** *Die Fledermaus,* Ov.

5:00/WNCN—Vivaldi: Cto. for Oboe and Violin in B-Flat; **Liszt:** "Paganini Étude No. 3, "La Campanella."

6:00/WNCN— A. Scarlatti: Sinfonia No. 2 in D; **Chopin:** Études Nos. 3–4, Op. 10.

7:00/WNCN— J.C. Bach: Oboe Qt. in B-Flat; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

8:00/WFUV—"A Box at the Opera." **Puccini:** *The Girl of the Golden West.*

WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27.

9:00/WNCN—Debussy: *La Mer.*

TELEVISION HIGHLIGHTS

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2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
1 WPIX
3 WNET
1 WLIW
1 WNYC
9 WEDW
0 WNJM
5 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 9

3:00 p.m.
2 Major League Baseball. Game 2 of the American League Championship Series, with the Toronto Blue Jays at the Minnesota Twins. Game 3 will be played Friday at **8:30 p.m.;** Game 4, Saturday at **8:00 p.m.** If more games are necessary, they will be played Sunday at **4:00 p.m.,** Tuesday at **8:30 p.m.,** and next Wednesday at **8:30 p.m.** See tonight at **8:30 p.m.** for the National League series.

8:00
13 49 Columbus and the Age of Discovery—"In Search of Columbus." The final segment of a seven-part program about the travels of Christopher Columbus. Tonight: Columbus's final voyage and a look at how different parts of the world view his adventures. (1 hr.) The entire series will be shown again Saturday at **2:00 p.m.** on **13**.

BRV Madame Bovary—"Marriage." The first segment of a four-part BBC adaptation of Flaubert's novel, starring Tom Conti and Francesca Annis. (1 hr.) To be shown weekly at this time and Sundays at **7:00 p.m.**

TNT King of Kings (1962). Orson Welles narrates the life story of Jesus Christ, as played by Jeffrey Hunter. Nicholas Ray's picture is grand but not pompous. (3 hrs. 25 min.)

8:05
TBS From Russia With Love (1963). James Bond Wednesday continues with the second movie in the series, from the days when they were truly exciting and wonderful and almost believable. Sean Connery plays the suave British agent who stops an international crime ring. With Lotte Lenya as a sinister spy. (2 hrs. 30 min.)

8:30
2 Major League Baseball. The National League Championship Series begins tonight with the Pittsburgh Pirates at home against the Western Division champ. Game 2 will be played Thursday at **8:30 p.m.;** Game 3, Saturday at **2:30 p.m.;** Game 4, Sunday at **8:00 p.m.;** Game 5, if necessary, Monday at **3:00 p.m.**

9:00
9 New York at Night. The debut of a one-hour talk/variety show with entertainer Clint Holmes as host. Broadway, music, comedy, and dance are all fair game; to be shown weeknights at this time.

13 49 So You Want to Be a Doctor? A two-hour *Nova* special that follows a group of aspiring doctors through four long years at Harvard Medical School. Neil Patrick Harris, teenage medical whiz of *Doogie Howser, M.D.*, is the host. (2 hrs.) Also shown Sunday at **2:00 p.m.** on **13**.

USA Writer's Block. A new thriller starring Morgan Fairchild as a popular novelist whose signature character—a serial killer—seems to come to life, murdering folks right and left. With Joe Regalbuto. (2 hrs.) Also shown Sunday at **7:00 p.m.**

THU., OCT. 10

8:00 p.m.
21 The Return of the Sacred Pole. The story of how an important artifact of the Omaha tribe was gathering dust in a museum for almost 100 years even though the Omahas badly wanted it returned. (30 min.)

TNT It's Joan Crawford night. First, she is portrayed by Faye Dunaway as the world's worst mother in the excessively campy **Mommie Dearest** (1981). From **10:45** on, it's the real Joan: in her last picture, **Trog** (1970); in the sharp *film noir* **Possessed** (1947), at **12:45;** and, at **3:00,** in a silly but historically interesting early talkie called **Untamed** (1929) (2 hrs.).

8:05
TBS The Adventures of Robin Hood (1938). Errol Flynn, dashing about with such verve, is perfect as the noble thief in this sterling version. With Olivia de Havilland. Kevin who? (2 hrs.)

9:00
13 21 49 Mystery—"Devices and Desires." The second segment of a six-parter based on P. D. James's thriller. Miles Lessingham discovers what appears to be another victim of the dread Whistler. With Roy Marsden, Susannah York, Gemma Jones, James Faulkner. (1 hr.) Also shown Friday at **9:15 p.m.** on **50**.

10:00
7 PrimeTime Live. Former Beach Boy Brian Wilson offers up a rare TV interview, with Diane Sawyer, while Sam Donaldson does author-of-the-moment Norman Mailer. (1 hr.)

13 Weegee the Famous. Arthur Fellig, the hard-driven crime photographer known as Weegee, stuck his lens under the noses of the very rich and into the world of the very poor. This black-and-white film uses Weegee's photos to depict life in New York City from 1935–1945. (1 hr.)

10:30
50 Journey to America. Between 1890 and 1920, more than 18 million immigrants touched down on American soil; here's a look at a few of them. (1 hr.)

BRV Long Day's Journey Into Night. Laurence Olivier plays James Tyrone in this stage version of Eugene O'Neill's greatest play. (3 hrs.) Also shown at **3:00 a.m.**

12:20 a.m.
TBS The Man Who Would Be King (1975). Is Sean Connery a god? If an Indian high priest can be convinced that he is, Connery and Michael Caine will share in a nice payday. John Huston's plucky adaptation of the Kipling story. With Christopher Plummer. (2 hrs. 45 min.)

FRI., OCT. 11

8:00 p.m.
9 Purple Rain (1984). Prince plays the Kid, who comes from a tragic home in which his black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, and able to cut loose only when onstage. Messy but occasionally powerful. (2 hrs.)

HBO Testosterone alert!—daring young men in their flying machines times two: **Memphis Belle** (1990), with Matthew Modine, and at **10:00,** the dreamy Tom Cruise in **Top Gun** (1986) (2 hrs.).

9:00
13 49 Michael Feinstein & Friends. The pianist as talk-show host, offering salutes to great American songwriters like Berlin, Rodgers and Hart, Styne, and the Gershwins. Feinstein chats and plays with Rosemary Clooney, Mercer Ellington, and the Duke Ellington Orchestra. (1 hr.) Also shown at **midnight** on **13**.

10:00
7 20/20. Journalist Bob Brown goes to Spain to cast what light he can on Christopher Columbus, who is about to be celebrated for the 500th anniversary of his grandest discovery but is suffering increasingly poor public opinion. (1 hr.)

13 Gregory Hines's Tap Dance in America. Hines, no slouch himself, welcomes a battery of the finest practitioners of the uniquely American dance form: Tommy Tune, Gregg Burge, Hinton Battle, Savion Glover, and more. (1 hr.) Also shown at **1:00 a.m.**

11:00
55 The Man With the Golden Arm (1955). A bit of a period piece, but Nelson Algren's story still holds up. Frank Sinatra plays the junkie and Eleanor Parker his wife, who's a cripple. (2 hrs.)

1:30 a.m.
21 They Made Me a Criminal (1939). John Garfield stars in Busby Berkeley's spirited romp, hiding out with May Robson and the Dead End Kids when he thinks he's murdered a newspaper reporter. (1 hr. 30 min.)

SAT., OCT. 12

11:45 a.m.
TMC A fine way to begin a weekend: a quintet of Abbott and Costello's horror/comedy pictures, none of them worse than quite good. First, **Abbott and Costello Meet the Killer, Boris Karloff** (1949); at **1:10, Hold That Ghost** (1941); at **2:35, Abbott and Costello Meet the Mummy** (1955); at **4:00, Abbott and Costello Meet the Invisible Man** (1951); and at **5:30, Abbott and Costello Meet Frankenstein** (1948) (1 hr. 30 min.).

1:00 p.m.
9 An American Werewolf in London (1981). John Landis's horror movie gives off good vibes. Two sweet, wisecracking Long Island Jewish college boys (David Naughton and Griffin Dunne) on vacation in England get caught up in a werewolf nightmare. (2 hrs.)

2:00
13 Columbus and the Age of Discovery. A complete rebroadcast of the new seven-segment series on Christopher Columbus. (7 hrs.)

4:05
TBS Badlands (1974). The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven* and, eventually, disappear. An edgy, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. (2 hrs.)

8:00
USA Blazing Saddles (1974). Mel Brooks's very funny takeoff on the Western genre, with Cleavon Little, Gene Wilder, Harvey Korman, Dom DeLuise, and Madeline Kahn as Lili Von Shtupp. (2 hrs.)

9:00
13 Day for Night (1973). François Truffaut's graceful and amusing movie about the filming of *Meet Pamela,* a conventional commercial romance, makes clear exactly why he loved the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star; with Jacqueline Bisset. In French, with subtitles. (2 hrs.)

9:30
49 Auto Bond. Cars are everything to us: transportation, status symbol, memory trove, and much more. Here's a whimsical look. (30 min.)

10:00
49 The Man Who Knew Too Much (1934). The first of two Hitchcock versions of the same story is a beaut—suspenseful and mirthful at once—starring Leslie Banks and Peter Lorre. (1 hr. 30 min.)

HBO Influences: George Jones and Randy Travis. There's hardly a country singer alive who *can't* claim Jones as a hero—or at least an influence—and Randy Travis certainly spent some time listening to him. Here, the two men talk about their music and sing it. (1 hr.)

SHO Hearts of Darkness: A Filmmaker's Apocalypse. (Reviewed in this issue.) A feature-length documentary about the shooting of Francis Coppola's *Apocalypse Now,* consisting mainly of film shot by Coppola's wife. (1 hr. 45 min.)

11:30

④ Saturday Night Live. Kirstie Alley is your host for the evening; Tom Petty provides the music. (1 hr. 30 min.)

MAX Miller's Crossing (1990). A perverse and wonderful gangster movie made by the prodigiously talented Coen brothers, Ethan and Joel. With Albert Finney, Gabriel Byrne, Marcia Gay Harden, Jon Polito, John Turturro. (2 hrs.)

SUN., OCT. 13

1:00 p.m.

⑤ They Call Me MISTER Tibbs! (1970). Sidney Poitier returns as Virgil Tibbs, and though this murder drama holds none of the simmering tension of *In the Heat of the Night,* he is still a joy to behold. With Martin Landau. (2 hrs.)

2:00

FAM A Winner Never Quits. A heart-warmer, this 1986 TV movie stars Keith Carradine as Pete Gray, the one-armed man who briefly played major-league baseball during World War II. With Mare Winningham. (2 hrs.)

4:00

④ The rough-and-tumble **Houston Oilers** visit the **New York Jets,** who are slowly and surely shedding their patsy image.

⑬ Pygmalion (1938). A more than respectable version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Directed by Howard and Anthony Asquith. (1 hr. 35 min.)

5:00

⑨ No Way Out (1987). Roger Donaldson's very entertaining thriller about sex and power in Washington. Kevin Costner is an ambitious young Navy officer, Gene Hackman an abrupt secretary of defense, and Sean Young the luscious Washington party girl whom both men sleep with. Murder and espionage galore. (2 hrs.)

5:35

⑬ The Great Caruso (1951). Mario Lanza plays the legendary tenor in this fine biography. (1 hr. 55 min.)

6:30

㉑ The World of Tomorrow. Jason Robards journeys back to the 1939 New York World's Fair, which promised a utopian future. A poor prophet, the fair is nevertheless nice to look at. (1 hr. 30 min.)

7:00

AMC A pair of very good Rock Hudson pictures: **The Tarnished Angels** (1958), perhaps the best film treatment that William Faulkner's work ever received, and, at **9:00, Magnificent Obsession** (1954), a fantastic but highly watchable story—first filmed in 1935—starring Hudson as a reformed drunk who becomes a surgeon so he can treat the woman he blinded in an automobile accident (Jane Wyman) (2 hrs.). Both pictures shown again at **12:30 a.m.**

8:00

⑬ Vietnam: A Country Not a War. A look at the efforts of American and Vietnamese conservationists to restore the wildlife of a country long racked by violent war. (1 hr.) Also shown at **9:00** on **㉑**.

㉛ The Bicycle Thief (1949). Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering. In Italian, with subtitles. (2 hrs.)

A-E The March. A 1990 BBC drama set two decades from now, when the African continent has turned largely desert, sending 100 million people to refugee camps. A latter-day Gandhi plans to lead them out of Africa for Europe, demanding help. With Juliet Stevenson, Malick Bowens. (2 hrs.)

9:00

④ A Woman Named Jackie. (Reviewed in this issue.) Beauty and power and money and all that, stuffed into a three-part drama about the life of Jacqueline Bouvier Kennedy Onassis, based on C. David Heymann's aggressive book. The cast includes Roma Downey, Stephen Collins, William Devane, Joss Ackland, Rosemary Murphy, and Wendy Hughes. Part 1 tonight (2 hrs.). Parts 2 and 3 shown on Monday and Tuesday at this time.

⑦ Captive. A new TV thriller, based on fact, about an Oregon couple and their young daughter who are kidnapped by a pair of bad guys on a cross-country crime jag. With Joanna Kerns, Barry Bostwick, Chad Lowe, Patricia Charbonneau, John Stamos. (2 hrs.)

⑨ Pozner & Donahue. Phil Donahue and Soviet TV and radio commentator Vladimir Pozner hold a live gabfest every Sunday night, discussing international issues that affect everyday folks. (1 hr.)

⑬ A Murder of Quality. (Reviewed in this issue.) Part 1 of a new two-segment *Masterpiece Theatre* yarn about John le Carré's superlative spy George Smiley (Denholm Elliott). With Glenda Jackson, Joss Ackland, Billie Whitelaw, David Threlfall. (2 hrs.) Also shown at **11:00** on **㉑** and Monday at **9:30 p.m.** on **㊿**.

㊾ My Life as a Dog (1985). Lasse Hallström's gentle but powerful movie about a twelve-year-old boy whose mother is dying of tuberculosis. At his uncle's place in the country, where he's sent to give his mother a rest, the boy encounters life in all its prodigious variety. In Swedish, with subtitles. (2 hrs.)

TDC Women Undercover. She's not a cop, but she played one on TV—Betty Thomas, that is, formerly of *Hill Street Blues.* She's the host of this look at female law-enforcement agents. (1 hr.)

DIS Paul McCartney: Going Home. Spanning the globe on the ex-Beatle's tour, from Philly to Rio and finally back home to Liverpool. McCartney talks, too—about growing up in that tough town, about stardom, and his late mate John Lennon. (1 hr.)

10:00

⑬ Quality . . . or Else—"The Global Marketplace." A new three-part series on the "Quality Revolution" begins with a segment about new technologies and management philosophies in use around the globe. (1 hr.)

11:00

⑬ Independent Focus. Two independent films: *The Session,* an ironic comedy about buppies (black urban professionals), and *The FBI's War on Black America,* which looks into the FBI's take on the Black Panther Party. (1 hr. 30 min.)

12:30 a.m.

㉑ The Real Patsy Cline. A profile of the late, great country singer that includes performance clips and interviews with friends and family. (1 hr. 15 min.)

MON., OCT. 14

6:00 p.m.

⑬ White Man's Way. A look at a U.S. government experiment that took place 100 years ago, trying to make Indian children into "model American citizens." (30 min.)

8:00

⑤ Sweet Revenge. A so-so 1984 TV movie with Alec Baldwin and Kelly McGillis starring in a story about a woman who seeks revenge against an Army officer who long ago wronged her brother. (2 hrs.)

⑬ Childhood—"Great Expectations." (Reviewed in this issue.) A new seven-part series that will follow the development of children around the world. It begins at the beginning, showing how the experience of birth differs from country to country. (1 hr.) Also shown at **10:00** on **㊾** and Tuesday at **10:00 p.m.** on **㉑**.

TNT Rich Man, Poor Man. One of the more memorable moments in the rather checkered past of the TV mini-series. Irwin Shaw's best-seller about the turmoil within an American family got an all-star treatment (Peter Strauss, Nick Nolte, Ed Asner, Talia Shire, many others), and is a sprawling, often captivating series. Two two-hour segments shown tonight, Tuesday, and Wednesday.

9:00

④ A Woman Named Jackie. (See Sunday at 9:00 p.m.) Part 2. (2 hrs.)

⑦ Monday Night Football. The New York Giants, for whom another Super Bowl looks like a pipe dream, visit the young and tough Pittsburgh Steelers.

⑬ ㊾ The Massachusetts 54th Colored Infantry. You've seen the Hollywood version—*Glory*—now see the group of black Civil War soldiers as they really were. (1 hr.) Also shown at **midnight** on **⑬** and Tuesday at **9:40** on **㊿**.

A-E Sherlock Holmes: The Naval Treaty. Holmes and Watson are called upon to aid a distressed young diplomat for the British Foreign Office who is missing a most important document: a treaty between England and Italy. With Jeremy Brett, David Burke. (1 hr.)

ESPN The Olympiad. The classic work by documentary filmmaker Bud Greenspan that chronicles the Olympic Games from their modern-day resurrection in Athens in 1896. Tonight's segment—"The Big Ones That Got Away"—looks at the closest finishes in Olympic history. The 22-part series will continue well into 1992, when another chapter unfolds in Barcelona. (1 hr.)

10:00

⑬ C. Everett Koop, M. D.—"Forever Young." The second installment of the former U.S. Surgeon General's series. Tonight: Americans keep living longer, defying our fragile health-care network to keep up with them. (1 hr.) Also shown at **1:00 a.m.** on **⑬** and Tuesday at **8:00 p.m.** on **㉑**.

2:25 a.m.

TNT The Matchmaker (1958). Shirley Booth is terrific as Dolly Levi in the Thornton Wilder comedy that inspired *Hello, Dolly!* (2 hrs. 15 min.)

TUE., OCT. 15

8:00 p.m.

⑤ Lucas (1986). An extremely coherent and emotionally resonant movie about a nerd whiz-kid/tender girl/handsome athlete love triangle—it's no secret who likes whom—starring Corey Haim, Kerri Green, and twenty-year-old Charlie Sheen. (2 hrs.)

⑬ ㊾ Secrets of the Dead Sea Scrolls. From the moment in 1946 when a Bedouin shepherd discovered the ancient manuscripts from the Old Testament, controversy has raged over how they should be analyzed and published. This examination of that process is no less cogent now that the scrolls have suddenly been made widely available to scholars. (1 hr.) Also shown at **9:00** on **㉑**.

TLC Elmore Leonard's Criminal Records. A look at the veteran crime writer who is one of America's very favorites, visiting the sites that have inspired his mysteries, with excerpts read by police officers, a bomb-disposal expert, and others. (1 hr.) Also shown at **11:00 p.m.**

TNT Rich Man, Poor Man. (See Monday at 8:00 p.m.) Parts 3 and 4. (4 hrs.)

9:00

② Major League (1989). (To be preempted if the American League Championship Series extends to a sixth game, which would begin at 8:30 tonight.) A very familiar type of lowbrow comedy about a bunch of weirdos and bums who wind up in the starting lineup of the Cleveland Indians and somehow win. With Tom Berenger, Charlie Sheen, Corbin Bernsen, James Gammon, and Wesley Snipes. (2 hrs.)

④ A Woman Named Jackie. (See Sunday at 9:00 p.m.) Part 3. (2 hrs.)

⑬ In the Shadow of Sakharov. A look at the lifelong struggle of Andrei Sakharov, the nuclear physicist who, in the face of much opposition and danger, championed human rights in the Soviet Union. (1 hr. 35 min.)

11:30

㉑ Making Sense of the Sixties. That's an awfully big chore, but then this program has six segments in which to do so. Tonight, a look at parents of sixties children and the incipient civil-rights movement. (1 hr.)

12:05 a.m.

TBS Rio Grande (1950). There are John Wayne pictures all evening here, but this is by far the standout—the last of John Ford's three pictures about the U.S. Cavalry. Dramatic and exciting, as commander Wayne tries to squelch Apache raids and reconcile with his estranged son. With Maureen O'Hara, Claude Jarman Jr. (2 hrs.)

1:00 a.m.

⑦ Flesh + Blood (1985). A well-named movie from in-your-face director Paul Verhoeven. Jennifer Jason Leigh stars as a sixteenth-century gal who is engaged to a prince but gets mixed up in a very ugly crowd, led by Rutger Hauer. (2 hrs.)

NEW YORK

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Charming Renov—*1850s country home* nestled on 13 peaceful acres in the Catskill Mtns. - w/guest cottage, in-ground pool, barn, gar. Partially furn, 4 BR, 2 bth, Fieldstone fplc, country kit. Unique opportunity. 2 hrs NYC. Special price - $195K. **Call 1-800-237-1224; Mon-Fri, 10am-4pm.**

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special issue

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A: NEW YORK Magazine's Town & Country Properties Section.

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

Licensed Therapeutic Massage—For Douglaston, Queens. 718-225-1123

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22 East 38th. Best In NY. 212-685-6978

Swedish Shiatsu Acupressure—New York Licensed. 212-661-0777

LOTUS JAPANESE SPA

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New York Boat And Yacht is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-643-6500. **Contact Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Private Sail With Someone Special—45' Yacht, Skyline, Moet&Chandon, Roses, Hors d'Oeuvres - $599. **212-873-7558**

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When winter chills, NEW YORK Magazine readers hasten to warmer climes. Be sure they know about your special place in the sun.

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ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher

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Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Continued on next page.

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Includes "Funniest Office Video".
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Issue Date: 10/21
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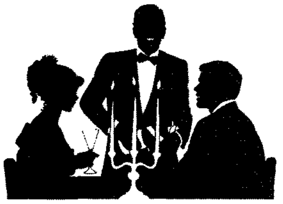

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Mail Order, Health and Fitness, Entertaining and **Services and Sales** ads are $47.00 per line for a one-time order, $41.00 per line for four-time order, $36.00 per line for seven-time order.

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Name ______________________________
Street Address ______________________________
City ______________ State ______________ Zip ______________
Day Phone (for our records only) ______________________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ______________________ Exp. Date ______________
Signature ______________________________

AD COPY

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Free Shop-at-Home/Office. VI/MC
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New York Services And Sales is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad. Special Service Rate: $60.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Appliances, TV, Video, Audio, A/C,
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1-800-237-3220. VISA/MC. Est. 1967.

SHOP VIA YOUR TELEPHONE
For TV, VCR, Refrigerator, Ranges,
Washers, Dryers, Microwave Ovens, Air
Cond. Call Mon-Fri, 9-5pm, With
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PRICEWATCHERS - 718-470-1620

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Continued on next page.

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Proficient. Must be willing to work in-house one day a week. will pay $20 per hour. Submit samples. 8900 ✉

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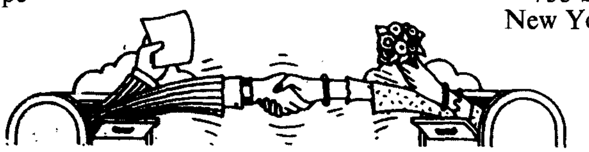

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I Am Ready—To settle into a loving, caring relationship with the right woman, 27-37. We are both attractive, Jewish, friendly, health- and weight-conscious, down-to-earth, active, sharing and fun. Living among the trees and enjoying a variety of athletic, outdoor, intellectual and artistic pursuits would be ideal. Having a family is important to me (42, 6'), and you may have already started one. Sincere responses - please include photo. Willing to provide same. 7061 ✉

Do I Want Everything?—Well, almost... 33-year-old, tall, successful Jewish male with cute to handsome looks and great smile (due to the practice of using it a lot), seeks that exceptionally beautiful to absolutely cute Jewish female, who is down-to-earth, natural, very fit, athletic, independent, easy laugh and a true appreciation of worn-out jeans. Someone who already has a great life, as I do, but wants to add to it. Note/phone/photo please. 7129 ✉

Just The Facts—Me: advertising executive, pretty, athletic Jewish woman, shapely, slender, 5'6", 38-year-old, Manhattanite. You: established professional, Jewish male, handsome, in shape, 5'10" plus, 38-45-year-old with Joie De Vivre. Tell me no tales. Photo/letter required. 7170 ✉

Is It Possible—To meet a normal, athletic, all-American type guy in NYC? Attractive, Wall Street female, 32, looking to meet a playful yet successful male who is interested in pursuing a lasting relationship. I love working out, the beach, travel, movies. If you are 24-34, and don't usually answer ads, please write. 2445 ✉ ☎

Handsome, Tall, Accomplished—Athletic attorney, 37, willing to relinquish the delights of blind dating for the inquiring mind, engaging wit, energetic body and warm spontaneity of one very sharp, beautiful, sensual Jewish woman, 27-35. Note/phone/photo. 2444 ✉

It Takes Two To Tango—Attractive, successful, single Jewish man, 33, with sensitivity and wit, seeks a woman of intellect and culture for lasting romance. Besides dancing, I have many eclectic interests ranging from opera to jazz, from Faulkner to Anne Rice, but lack someone with whom to share them. I'm cultured, warm, generous, secure and a loyal friend, and if you're similar I'd love to meet you. Photo appreciated. 8887 ✉ ☎

Tall And Very Handsome—Ivy grad, 33, 6'4", lovable Jewish finance exec, seeks classy, brainy, tall, athletic lady for high-energy fun and romance. Photo/bic please. 8876 ✉

Warming Trend Continues—With this Jewish male, 32, environmental lawyer who enjoys the City's vitality, biking, and exploring nature. You're Jewish, strong and passionate who hates anything vanilla. Together we heat up the cool autumn days/nights. Photo required. 7196 ✉

Love—Doesn't demand. It whispers of giving, laughter. Then listens. Man, 33, fit, fun, etc. Seeks unique woman. 8899 ✉

Head For Surgery, Heart For Love—Multifaceted, (com)passionate, handsome, very successful, super-nice guy, with humor, honor, traditional values, 30s, great shape, tall. Enjoys fitness, arts. Seeks soul mate under 37 for love, family, adventure. Note/photo (a must). 8895 ✉

Fast, Lean, Mean Producer/Director—With own production company - attractive, tall, slim, positive, well-groomed, fun man. Winter play weekends in southern Florida, summer weekends in northern NY mountains and NYC in between. Looking for very pretty, sexy, slim, shapely woman, under 29, who gives it all up for...fun and sun, fast boats, jet skis, ATVs, Harleys and...me. 2461 ✉ ☎

Always—Intuitive, green-eyed, handsome Manhattan professional, 41, fit, seeks bright, upbeat, beautiful (within/out) woman, slender, 28 plus, to share passion, intimacy and life's simple pleasures 4now/4ever. Photo required. 7187 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2223 ✉

I Don't Need Money—I Need memories. Handsome, highly successful, creative forty year old man seeks beautiful, affectionate, Christian, refreshingly sweet woman (28-38), with an ache for a mate. Exceptional values and expansive personality a must. Divorced, okay. Children, fine. No smoking, no drugs. Make an effort - write me - this is your life we're talking about. Note/photo please. 7150 ✉

Thinking Man's Beauty—Blond, 5'7", beautiful face and figure, 41 (looks early 30s), successful professional, intelligent, Upper East Sider with warm heart, supportive, many cultural interests, tennis, hiking and some skiing. Seeking kind, intelligent, successful, very handsome man who would value and cherish an unusually special woman. Photo and note a must. 2471 ✉

Fortunate Jewish Girl Of 33—Assured: pretty, sexy size 6 (a bit vulnerable), with traditional values, class, professional (by choice), two youngsters (of highest worth), genuinely unselfish and loyal. Welcomes introduction to Jewish man, 35-45, ambitious and financially set, who carries on the sincerity of past generations. What would make you happy? 7127 ✉ ☎

Attractive Professional Male—5'10", trim, 1952 vintage, traditional values - enjoys sports, theater, tennis, Houlihans. Seeks slim female, 30-39, who is a confident, sincere professional and is open to a relationship leading to marriage - but would prefer not to have children or expand current family. (212), (914) and (201). Note/photo appreciated. 8859 ✉

Lovable, Smart, Witty, Evolved—Jewish man, Manhattan, 51, seeks honest, caring, warm woman for lasting friendship, fun and romance. Note/phone/exchange photo. 8857 ✉

Wanted:—Young man - single and free. Experience in love preferred - write if you're the man for me. Reward: articulate, beautiful, charismatic early 30s brunette. Photo. 8786 ✉

"A Touch Of Class"—Asian, early 30s, 5'7", slim, beautiful but not affected, accomplished but humble, well-bred, sensitive, with traditional values. Seeks kind, witty and well-adjusted gentleman for forever. Note/photo please. 7131 ✉

Truth In Advertising—Tired of misleading ads? I am! I'm the real thing. Very handsome, successful, 6'1", 36, brown hair, green eyes, honest, witty, charming, highly-educated, kind, warm, sincere and looking for my soul partner/lady fair. But I'm very choosy. If you are truly beautiful, trim, athletic with a great figure; if you're intelligent, warm, honest, fun to be with, 27-34; if you've got your head on straight and are simply looking for the right guy to share the simple joys of life with; if you cherish intelligent conversation and sharing the road less traveled with someone; if you are all these things and just can't seem to find the right one - I want to hear from you. No drugs. Smoking okay. Note/phone/photo a must. 2447 ✉

Young 51—In great shape, sensitive and caring, smart, good-looking, witty and divorced. Looking for warm, loving woman (35-45) who is attractive and intelligent, with varied interests, for a very special relationship. Recent photo please. 2443 ✉

White Knight—A man for all seasons (except winter), seeks a woman of style and substance. If you have a sharp mind, great body - and travel, laughter and exercise make you happy - then the adventure begins. Handsome, early 40's, very fit entrepreneur awaits your reply. Nonsmoker. Note/photo/phone. 7193 ✉

Nice Work If You Can Get It—And we can get it if we try. Jewish guy, 34, seeks doll, 24-36, to take Manhattan. Me: Professional, slim, attractive, pony-tailed, 5'6". Embraceble you: Delovely. 8898 ✉

I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31-year-old, Jewish-Australian business tycoon. 8867 ✉

Tall, Dark And Handsome—Executive, 53, honest, secure, sensitive, romantic and Jewish. Seeks very pretty, thin, casual lady to share love, laughter and lots more. Photo a must. 8878 ✉

Very Attractive, Refined—Well-educated Jewish female, MBA, mother of teenage son. Shapely, slender brunette, 41, with varied leisure interests including Jewish studies, literature, travel, theater and civic/political affairs, would like to meet her male counterpart - an attractive, articulate, educated and intellectually-oriented, Jewish professional man, 40-60 - who also has his sensitive side - for a relationship that could lead to mutual support and shared interests. Note/photo/phone. 8833 ✉

Pretty Female Patent Attorney—Slender, blue-eyed, artistic, generous, 31, seeks unique Jewish male invention: brilliant, highly educated, good-looking, for long-term monopoly. Specifications required: note/photo/phone. 8860 ✉

Tall, Slender, Pretty—Ivy-educated Jewish woman seeks best friend/lover, to 50s, with multiple interests and a loving heart. 8873 ✉

New To The Area—Handsome, well-built NJ professional, 31, outgoing yet sincere, seeks single female with brains and bod for friendship, fun and possible romance. 2473 ✉ ☎

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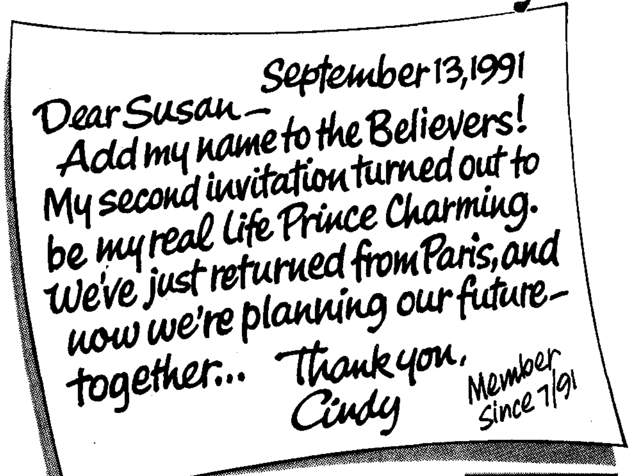

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Cowgirl's Got The Blues—Pretty, thin horse owner/writer, 5'6" - looking for sincere, funny cowboy, 33-40, to help warm winter's deep freeze. If you're 5'9" or more, and ready to ride happily into the sunset, send note/phone/photo. 7179 ✉

This Is It—Pretty, slim Jewish female, 5'6", loves to work out, seeks handsome Jewish male, good shape, 34-42, 5'10" and up - for lasting relationship. 7163 ✉ ☎

Classy Blond Beauty—With brains - sophisticated yet down to earth. 40, slim, 5'7", successful, with model looks. Would like to meet handsome, tall, successful, financially secure Manhattan male, 39 plus, for romance, adventure and maybe more. Photo essential. P141 ✉

Attractive, Classy, Fit Blond—39, looking to meet mature, professional, fit, caring male. Nonsmoker. Photo. 7164 ✉ ☎

Seeking Marriage-Minded Man—55-60, by quality lady, 60s. 2465 ✉

"If Slim-Fast Has Worked"—Yet you haven't lost your beauty in/out, send best Kodak to cute, successful, in-shape, 43, divorced Jewish male who seeks sincere Jewish female, 32-40, to share many diversified interests. 7189 ✉

Successful Attorney—47, 6', 175, divorced, seeks serious relationship with professional woman, 35-45. 7165 ✉ ☎

CT—Affluent and cultured professional, Mideast-born, US-bred, 50, seeks slim, attractive, Muslim/Christian female forever. Photo/note. 7188 ✉

Professional Jewish Male—32, CPA/MBA, good-looking, athletic, sense of humor and charming - searching for female, 24-31, with similar qualities, for fun and romance. Photo/phone. 2442 ✉ ☎

Dark Skin - Attractive Hispanic MD—39-year-old, single, looking for a professional man (any race). 7152 ✉

Pretty, Bright, Accomplished—Jewish professional, parent, female, back in circulation after three years. Young 44, 5'7", blue eyes, works out, in shape. Vivacious, sensuous, warm, intuitive and kind. Loves people, ideas, ideals, travel. Lives life to its fullest. Seeks fine-valued, accomplished, professional Jewish gent (physician preferred) who is sensitive yet dynamic. Values integrity, family, emotional connection and loves to laugh. Note/photo; delighted to exchange mine. 7175 ✉ ☎

Single White Male—43, 6', green eyes, lives in NJ - works in NY. Would like to meet an attractive, thinnish woman, 30-45, who enjoys being treated like a lady and likes a good sense of humor. You will not be disappointed. Please send letter; photo optional. 7156 ✉

Wall Street Lady Of High Caliber—42, cultured, classy, educated, gregarious, athletic, seeks gentleman, 45-57, who is accomplished, self-assured, active, has varied interests. Golfer or sailor appreciated. 7123 ✉

North Central NJ Female—5'7", slim, professional, pretty, looking for that special man, 49 plus, who enjoys good books, country/city, long walks, theater, skiing, sun, laughter. 2454 ✉ ☎

Looking For Love—Attractive and intelligent, hazel-eyed black female, an ex-professional ballet dancer, enjoys romantic candlelight dinners, travel, theater, dining and more. Seeks a fit, genuine and caring man, 30-35, 5'9" and over, who shares similar interests and longs for a meaningful relationship. Must be childless and drug-free. Photo/note. 2439 ✉

Great Catch—Very attractive, bright, witty Jewish woman, 27, 5'6", blond, blue-eyed, slim, seeks stable, handsome, quality man, 28-39, who is ready for the real thing! Note/photo appreciated. 7183 ✉ ☎

Lawyer, 41—Witty, articulate, Catholic, seeks single female, 32-43. Likes music, fine dining. Send photo/phone. 2401 ✉

Attractive, Sensuous—5'6", slim, blue-eyed brunette exec, Wellesley grad, Northern NJ, early 40s, with dynamic personality - looking for a lifetime partner, preferably nonreligious, who likes tennis and laughter. Write me and I'll tickle your funny bone. 2363 ✉

Just The Facts Ma'am—Tall, dark and handsome, single, white Catholic male, 36, 6', 180 lbs, fit, funny, professional, easy to be with, seeks pretty, professional female, 25-35, for lasting relationship. Note/photo. 2459 ✉

Caring, Accomplished Professional—58, 6', 155, handsome, emotionally/financially secure, retired. Seeks love, friendship, intimacy, adventure, commitment with educated, attractive, slim, financially independent, nonsmoking NY/NJ woman. Note/recent photo. 8891 ✉ ☎

Old Houses And Country Weekends—Slim, handsome Jewish male, 6', 45, (914), professional with varied interests. Seeks slim, attractive, kind professional female, 29-40, for best friend/future. 2468 ✉ ☎

Works In NY, Resides In VT—45, 6'5", 250, well-built, soft-spoken, hard working, successful, very well-traveled, good-looking, nonagressive, sensitive gentleman who enjoys laughter, picnics, good music, fine art, cooking, sailing, gardening, fishing, dancing and playing. Seeks independent, adventurous, nonavaricious, trustworthy, creative, unpretentious, forthright, honest, intelligent, open, attractive, vivacious, gregarious, affectionate, strong, sophisticated, cultured lady who is equally comfortable in formal wear, black leather and heels, work cloths or jeans and cowboy boots, for lunch, possible friendship, romance, love, secure, committed permanent relationship. Note/willing to exchange photos. 8883 ✉

Charming, Attractive, Smart Woman—39, seeks Jewish man in 40s. 8865 ✉ ☎

Beautiful, Feminine—40, slim - lov puppies, slow dancing, laughter. Seel male counterpart. Photo. 7151 ✉ ☎

Tall, Good-Looking Guy—42, wi interests such as music, sports, movies seeks sensitive, pretty girl. I'm Jewish ar a nonsmoker; you're 30-40. 7168 ✉

Laughter Is A Must!—Attractive, warr 26, 5'7", Jewish, Ivy-educated ad exe seeks secure guy! 7060 ✉

There's No Excuse—For thinking all th great guys are taken! Charming, curiou handsome, warm, early 40s man has soli values and a humorous, youthful, givin approach. Tall, intelligent, resourcefu successful and fit - I seek a 'heads-u woman with eclectic interests for frienc ship, passion and family. 2402 ✉

Female Gem - Passionate—Abou movies, books, beaches, outdoors. Witt intelligent, supportive. Curvaceous, ver beautiful, 47, NYC. You are a smart mai 40-50s, professional, mature, stable, cai ing. Photo only for reply/bio. 2440 ✉

Picture This—Pretty photo stylist, 33 seeks attractive man, 30s, with creativ leanings and serious romantic longings 2432 ✉

Elegant Widow—60s, active - intellectua and cultural pursuits. Seeks warm, dynamic male companion to share sophisticated life style. 7110 ✉

Ready To Take A Chance Again—Pretty funny, slim, divorced Jewish female, 40s Tennis on the weekend, Shul on the holidays, beach in the summer, NY in the winter. Seeks 40-50, equally financially secure mensch for laughter and life. Note/photo/phone. 8868 ✉ ☎

Women Always Ask—When are you getting married? Help me out. I work, swim, collect art, play squash, ski and attempt surfing. I'm 5'9", slim, tan, blond, a young 38, and professionally plateaued with a respectable business card. If you are a proud, slim, tan woman near 30, let's learn to cook together and plan kids. Note/photo. 2361 ✉

Phun, Phit PhD Seeks Phine Phellow—Me: tall, thin, very attractive redhead, 37, Jewish. Loves tennis, the outdoors, good food, good talk and good friends. You: very bright, professional, humorous, fit, nonsmoking, over 5'8". We: open, honest, communicative, fun-loving, friends - maybe phamily? 2418 ✉ ☎

Best Lasagna In NYC—Smart, funny, single white female, 35, seeks dinner guest, 30-40, for long-term reservation leading to booster seats. I like cycling, dancing, travel. Note/photo/phone please. 8893 ✉

Handsome, Single White Male—6'1", black hair, green eyes, Manhattanite, seeks beautiful, sensual, buxum, curvaceous lady who enjoys fun and romance. Phone and photo a must. 8880 ✉

Physician, Mensch, 61—Warm, lively, successful, caring, Jewish, divorced, handsome, athletic and healthy. No major problems. Seeks mate, 46-56. Recent photo necessary. Letter. 2421 ✉

Classical Music-Loving—Engineer - sensitive, passionate, attractive, athletic (sailing, tennis, skiing) - seeks a woman who is confident, intelligent, humorous, under 48, sexy, slim, pretty, and in touch with all her senses. Photo please. POB 385, Fairfield, CT 06430

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eautiful—Black female, 36, seeks tall, ducated male for friendship. 8874 ✉

My Dog Needs A Dad—Jewish female MD, 32, slim and attractive, with a terrific mutt, seeks a professional Jewish man, 3-39, 5'10" plus, who, like me, is warm, ensitive, sincere, and has a sense of humor and adventure - to share home-cooked meals, travel, winter and summer ports, love, romance and family. (11 pm log walk is negotiable.) 8890 ✉ ☎

evilishly Handsome Shrink—34, clean-haven, hypnotic charm, seeks younger, weet, fun, very pretty lady for wish-ulfilling dreams. Photo please. 2433 ✉

lond, Green-Eyed, Very Pretty—With alluring smile, classy, Jewish, athletic, fun, 5, seeks handsome professional or doctor o mend a broken heart. Photo. 2441 ✉

110% Female—Loves like a woman, drives like a man, sometimes acts like a child. Beautiful, smart, slim, sane, athletic, enjoys the arts. Seeks accomplished male, 40 plus, with similar profile, to share life's adventures. No doctors. Pix. 2436 ✉ ☎

A Great Guy—Single white male, 45, sincere, very nurturing, romantic, very loving and affectionate, likes bicycling and movies, seeks sincere, romantic, sweet, slender, sensual female to be his life partner. Five buroughs only. 2472 ✉

Beautiful, Slim, Vibrant, Passionate—Jewish woman law professor, funny and down-to-earth, 43, divorced with two children, has a wonderful life and seeks a partner to share it with: a warm, open, communicative, energetic, emotionally mature man with a sense of humor, who enjoys children, 40-55. 8892 ✉

6'—Amorous Greek, 45, seeks slim young lady to love. Box 3006, LIC, NY 11103.

Handsome Or Cute? You Decide...—I am a very young 43, physically fit, 5'8" executive, who loves movies, theater, great food, travel and people. I am searching for that special woman with similar interests, who's also in love with life, has a positive disposition and is interested in romance leading to marriage. Kids are okay. Photo/note/phone. 7184 ✉

Lady Of Color—CPA, MBA, white male, 45, 5'7", seeks health-oriented, spiritual lady, 30-35. Note/photo please. 8837 ✉

French-American MD—Handsome, svelte, 5'9", distinguished, sense of humor; seek attractive lady, 35-45. Photo. 1558 ✉

Give It Just One Shot—You're adorable, lovable, huggable and beautiful. Translated: you're cute with a great figure (I mean it), sweet (I mean it), demure, vibrant, down-to-earth, witty and sensitive. Plus: Jewish, late 20s-30s. I'm unpretentious, confident, tall, athletic, fit and a very good-looking, sweet guy. Looking for love, laughter and little munchkins. Photo please. 2456 ✉

Babe—Fun, smart, elegant, sensual, eccentric, spiritual, successful, top-notch scout. Seeks similar qualities in tall, athletic man, clean and sober, with integrity, 29-41. Note/phone/pix please. 8889 ✉

45 Years Young—Affectionate and warm physician, looking for a sexy, intellectually stimulated and emotionally adventurous and spontaneous woman, for companionship, partnership and fun. Bright, buxom and gutsy a plus. Okay if you smoke. Real photo a must. 7167 ✉ ☎

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Steve McQueen Type—37-year-old, rugged, athletic, blue-eyed, seeks attractive, sophisticated South American or European lady for fun, friendship and more: museums, restaurants, theater, fitness and travel. Photo helpful. 2448 ✉ ☎

Can't Believe We're Still Single—You and I have good looks, intelligence, lots of class, style and success. We're trim, professional, refined, warm and genuinely nice, but somehow we're still single. It's inexplicable! If you're this lady, 30-38, who also can't believe it, send this special Jewish guy, 43, a note and photo. P192 ✉

Laugh With Me...—Be the man who sees the humor where others might not...who gets the joke first. If you live an independent life of value and action, then you are confident enough to laugh with and appreciate a woman who is confident with her looks and purpose in life. Photo/letter/phone. 8888 ✉

Secure, Retired Jewish Male—58, 5'6", smart, intelligent, sense of humor, nice-looking, emotionally aware, moderate hearing loss, separated. Seeks slim, petite, attractive Jewish woman, 50-55, warm, affectionate, independent, nonsmoker, to share friendship plus more. 7191 ✉ ☎

Nervous But Hopeful—Woman, 48, serious, sophisticated, honest to a fault, wants to lighten up with intelligent, energetic, romantic comrade. Note should include photo and favorite poet, politician, scientist or butterfly. 7186 ✉

Educated (MBA)—Secure (own business), artistic (sculptor), nice-looking, 6', slim, 41, Jewish, seeks special lady. Be slim and 28-36. Photo please. 7177 ✉ ☎

Seeking Laughter And Love—Female lawyer, extremely attractive, 5'8", slender, leggy and very witty - looking for tall, intelligent male, 40-55, with a good sense of humor, particularly about my smoking. Phone and note, plus a photograph if you wish. 7159 ✉

Handsome MD—5'11", 33, seeks attractive female MD. 2462 ✉

Pretty, Professional—Jewish female seeks Jewish male, 28 and up. Photo. 2463 ✉

Foreign-Born Lady Professional—47, with traditional values and two grown children - likes weekend getaways, long walks, movies, reading, theater. Would like to meet an established gentleman, 45-65 (to share life with). Photo and phone please. 2464 ✉

Banked Fire—LI psychologist seeks male spark, 50s - for flame, friend. 7157 ✉

Attractive Female Stockbroker—Recently reviewed personal portfolio only to discover major loss - no special someone to invest in future with. This someone should be 36-45, very intelligent, Jewish. Business success and security important. Interests in tennis, the beach, books, movies and dining out would yield major dividends. So would an entrepreneurial spirit and an offbeat sense of humor. Interested party, send prospectus. Photo please. 2425 ✉

Great Smile, Warm Heart—Pretty, blond, slim, Jewish professional female, 34, warm and outgoing, terrific sense of humor, seeks handsome, Jewish professional male, 30-40, who is witty, intelligent and sincere, to share romance and laughter. Note/photo please. 8866 ✉

Average-Looking—52-year-old, unsuccessful, rather heavy, humorless, poor and intellectually inferior male seeks lovely, tall, 35-plus woman who loves baseball, hates slow drivers and is not afraid to swear - for a boring, dull relationship. Photo/note. 7160 ✉

Manhattan/Westchester—Nonreligious widow, tired of dating. Looking for monogamous relationship with man over 60, with zest for life of active sports, music, travel. Note/phone/photo please. 7074 ✉

Handsome, Honest, Witty—Sensual male exec, ready to share fun, romantic trips and build happy future with slender, tall, pretty, spunky, bright, confident lady under 32, with classic values and progressive outlook. I am 5'9", very fit, Harvard MBA, Chinese, sophisticated, well-traveled. First ad. Photo, phone and truthful reply please. 7190 ✉

Tall, Dark, Handsome—Attorney, 43, divorced, 6'2", 185 lbs, former model, seeks tall, slim, attractive female, 25-35, for serious relationship. Animal lover a plus. Phone/note/photo necessary. 2469 ✉

LI Widower (One Year)—49, seeking old-fashioned female. 2449 ✉ ☎

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too exprensive to list. Seeks very pretty lady, up to 38, nonsmoker. Note/photo optional/phone. 8896 ✉

To That—"Handsome, charming, successful, early 60s widower" - I'm your female counterpart with the attributes you seek. Note/photo please. 7120 ✉

Handsome, Romantic, Athletic—Adventurous professional, 36, 6'2", blue eyes, happily divorced with one child. Looking for a giving, smart, romantic, attractive professional gal with a great figure, who's nonsmoking, antidrugs, equally financially secure and a casual drinker. Work in midtown, live southern Westchester. NYC women welcome to respond. 8861 ✉

Friendly, Decent Jewish Professional—Female, 40, down-to-earth, well-traveled - seeks unpretentious, intelligent Jewish man, 40-55, hoping to share life with a kindred spirit with warm heart and bright smile. No smoking. 2450 ✉

Big Green Eyes—Sincere, warm, handsome Italian male (36) seeks attractive Catholic female with a warm heart and loving soul. I enjoy travel, theater, tennis and dining and want to meet a woman ready for a commitment. 2452 ✉ ☎

Do You Exist?—Pretty Christian woman, 33, seeks a special man, 28-39, a serious Chrisitan who can laugh, traditional yet enlightened, open-minded with a social conscience. Are you romantic, a free spirit yet emotionally and fiancially stable? Let's meet. I'm a marriage-minded professional, with many interests: all kinds of music from Gregorian chant to the Doors, books, theater, movies, animals, children, good food, long walks and out-of-the-way places, holding hands...7124 ✉

Love To Ski??—A man who is kind, loving, generous and comfortable with women is for me. If you're about 43-55, tall and attractive, cultured, educated and financially above water, I will share your chair lift with joy! 2426 ✉

Pianist/Writer—30s, seeks female. I love karate, reading, the beach and laughing. Note/photo/phone. 2446 ✉ ☎

STRICTLY PERSONALS

Christian Home Builder—Me: handsome, mid 40s, intelligent, articulate, supportive, 5'10", 182 lbs, nonsmoker. You: spiritually alive, body beautiful, emotionally and intellectually mature - be available for marriage/children, with all its beauty and many pitfalls. Us: go to Lamaze classes, change diapers and try to escape to the movies and theater. (Let's fall in love and have fun together.) Note/photo. 7145✉

Widow—White, nonreligious, 55 years old, with all the trappings life brings. Would like to meet widower, 50-55, in same position, to possibly share an almost empty nest. I have sound, basic moral and ethical values. Love people, family and like to laugh. Interested in almost everything. Need a supportive, intelligent person who knows what a relationship really means - I don't want to meet anyone who needs it explained. Don't do drugs, very light social drinking only. Not interested in recovering anything. Must see someone other than themselves in mirror. Must be genuine with lots of smiles. Westchester resident. First and last ad. Note and photo please. 7076 ✉

Iso-Marathon Man—Or athletic type, over 45, who's now single and travels to D.C. This lithe, petite, single, former cover girl (Esquire among others) is running into your arms. A plus if you're in publishing, film, TV, law, food, advertising or marketing - because that's what I'm in. A bigger plus if you're supportive and encouraging, and any kids you have are real nice, and you don't want any more. Business card and note please. 1556 ✉

Tall, Blue-Eyed, Very Handsome—College professor, early 50s, seeks blissful marriage with beautiful, slender, honest, romantic, intelligent, sensual woman, 35 plus, who loves life. Photo please. 7066 ✉

Super-Smart, Handsome, Athletic—Adventurous, 6', 34, MD, seeks intelligent, athletic, sincere, successful, 24-34 woman. 2383 ✉

Very Pretty Japanese Lady—Journalist, used to be a fashion designer, 34 - but looks 27, slim, very sweet, and sincere. Seeks honest, sincere, intelligent, handsome, marriage-minded male, over 5'7", 30-42, lives in NYC. I love cooking, movie, travel, animals and nature. Please respond with photo/phone/note. 7087 ✉

Seeking Pretty Japanese Woman—For Jewish lawyer, upper 50s, for sincere relationship. 8882 ✉ ☎

Secure Woman Wanted—I am a warm, loving, athletic, handsome, fun, successful trader, 45. I seek an intelligent, happy, normal, pretty, slim, athletic Christian woman with a desire to commit, 30-40. Note/photo/phone. 7078 ✉

Sincere Man—Caring and affectionate, seeks slender, petite woman for a lasting relationship. I am 5'7", Jewish, early 40s. Photo. 7068 ✉

You've Got The Right Ad Baby—Uh huh! Attractive, funny, intelligent Jewish woman, 24. Enjoys music, movies, dining out, travel, shopping. Seeks romantic, zany, caring relationship with man (24-32). Note/photo/phone. 7081 ✉

Sexy, Svelte And Sophisticated PhD—Ivy-educated, cultured and refined yet passionate and playful. Grace, presence and charm. Active in Jewish community. Seeks Jewish professional gentleman (38-52) who appreciates warmth, devotion, integrity and family values. Note/photo/phone. 8870 ✉

Ready To Love Again—This attractive, sincere, 43, special female - seeking tall, thin, good-looking Jewish male, 45-50, with a sense of humor and integrity, to enjoy everyday life and companionship. Photo/note required. 2360 ✉

She Must Exist—Very pretty to stunning, athletic, works out, runs, tennis, just keeps her body fit, 30-44, intelligent and somewhat sweet and kind and generally a nice person, with or without kids. I'm a tall, good-looking, athletic, young 44, professional, seeking love, romance and a best friend. Photo would be greatly appreciated. 2422 ✉ ☎

Stunning And Successful—Older woman, looking for attractive, bright, black or white young man for romantic relationship. Photo/phone/picture required. 7084 ✉

Zestful, Cultured, Emotionally Mature—Jewish gentleman - weeknight couch potato, weekend adventurer - desired by hardworking, vibrant, sensitive, witty - otherwise perfect, middle-aged English teacher, writer, journalist, grandmother. Smoker okay. 7178 ✉ ☎

Believe In Happy Endings?—Smart, funny, caring Jewish woman, 29, casting committed male co-star for real romantic comedy. Popcorn optional. 2364 ✉

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Bright, Attractive, Tall—Slim female with substance and style - sensitive, affectionate, athletic, witty, successful and financially secure. Enjoys city life and weekend country home. Seeks bright, attractive, self-assured male, 39-52, with sense of humor and similar qualities. Note/photo/phone. 7109 ✉

Modern Yet Traditional—Slim, attractive lady, 42 - loves reading, animals, the excitement of doing a deal. Seeks polished professional man, 40s-50s. 7125 ✉

Stop Dating Trolls!—Don't you deserve more than you're meeting now? If you are a very striking yet down-to-earth female, and would like to meet a tall, handsome, very successful 29-year-old male, I can help. Phone/photo a must. 2404 ✉

You'll Know If You Should Respond—To this honest, caring, affectionate, attractive, youthful 40s, well-educated white male who seeks both fun and the enduring serious stuff of life with a comparable, nonsmoking lady, 32-42. Note/phone. 2406 ✉

Arrest Me—If you're a bright, warm, handsome, 30-plus policeman in hot pursuit of a real relationship with a fit, pretty, smart and loving woman, 31, who adores cops. Note/phone/photo. 8787 ✉

Beautiful Young Widow—Mid 50s, stunning strawberry blond, incurably romantic - brains, beauty, breeding, financially secure. Seeks spirited, generous, financially successful counterpart who values quality in all things - and who almost gave up finding me. 7142 ✉

Terrific Jewish Guy—39, 5'8", attorney, handsome, genuine and caring - seeks slim, pretty, warm Jewish woman, 30s, college grad - for friendship and romance, marriage and kids. Photo please. 8862 ✉

Very Attractive Professional Designer—Looking for a successful man to share fun times, art, travel and a lasting relationship (40s-50s). Note and photo. 2431 ✉

Redhead With Flair—Female, very attractive, successful business owner, with a good sense of humor and down-to-earth roots, looking for intelligent male, 45-60, with a sense of fun and adventure - likes good restaurants, Giants and a grown-up man. Nonsmoker. Phone and note a plus; photo if you feel like. 7155 ✉

Dazzlingly Beautiful—Brilliant blond seeks self-made millionaire - not for his money, but his mind (because I have my own wealth). Must be very handsome, with a wonderful smile. P176 ✉

I'd Like A Man—Who is a teddy bear - gentle, silly but responsible, educated, unpretentious and secure. I am blond, attractive, 45, successful, romantic and almost perfect... Note/photo. 2428 ✉

Professional, Slim, Attractive Lady—34, MBA, enjoys long walks, books, old movies and laughter. Seeks professional man, 32-40. Note/phone. 2466 ✉ ☎

Great Music Anyone?—Are you in tune with Bach and Beethoven? This German-born, 50ish, blue-eyed blond (5'3", 115 lbs) hopes to strike an affectionate chord with a cultured, intellectual and fit 50ish man. My Tilles Center (LI) subscriptions need sharing. If you are single, secure, warm and loving - who knows? - we may even get to make some beautiful music together. 2429 ✉

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Ebullient, Petite, Adorable Professor—40, mom of magical son - 11, wild Yankees fanatic, desires mensch who approaches most (I can be realistic) days with the passion of Tchaikovsky's 6th Symphony and zaniness of J. Geils band. Enjoy smiling, jumping for joy, sharing life. 2437 ✉

Extremely Attractive European Lady—Vivacious, intelligent, 5'4", petite, blond, sense of humor, seeks secure, civilized gentleman, 50 plus. Photo. 8858 ✉

A Very Attractive—Slim, blond Jewish woman of 34, who is an intelligent, caring professional with a great sense of humor, is seeking a soul mate, 34-42, for marriage and family. Photo appreciated. 2434 ✉

Handsome Executive, 35—5'9", trim, seeks pretty "forever female". 7174 ✉

Very Hip, Brown-Eyed Beauty—Seeks one very nice guy, 27-35. Photo. 7169 ✉

Adventurous Attorney—Physically and emotionally sound, with US Coast Guard captain's license, plans six months sabbatical cruising Caribbean in own safe, three-cabin, two-bath sailboat beginning Janbuary '92. Seeks female companion for present and future adventures, who shares my disdain for smoking and drugs, my humorous, personable and compatible nature. No experience needed, but must be trim and nimble. Photo. 8884 ✉

Pretty, Sexy And Smart—Slender, green-eyed blond (43, 5'5"), successful professional, athletic, with great sense of humor, seeks a man with similar qualities. If you have the right stuff and are 43-53, you've met your match. 8846 ✉ ☎

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Slim And Shapely—Really pretty blond, divorced Jewish woman, early 50s, easy to be with, financially secure, well-traveled and fun. Wants to meet handsome, successful man, 45-55, with upbeat yet low-keyed ways. 8863 ✉

Warm, Handsome Screenwriter—35, MA, Ivy grad, 5'8", athletic build. Into history, science, foreign languages, sharing, family. Seeks loving, intelligent woman. Will exchange photos. 2424 ✉

Blond, Green-Eyed PhD—Very pretty, slim, upbeat, funny, warm Manhattan female, 41 (looks 20s), Jewish, seeks accomplished man, 35-49, handsome, stable, loving, highly intelligent, for lasting relationship. Photo please. 7128 ✉

Cats, Cadillacs And The Caribbean—Bergen county, NJ Catholic female, recording artist, 31, 5'8", brunette, nonsmoker, seeks male friend with similar interests. 7140 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 2417 ✉

Young And Slim—53-year-old widow, financially and emotionally secure, with interesting life, seeks relationship with bright, creative, likewise secure man with *humanistic values. Looks a plus.* 7138 ✉

Good-Looking Jewish Professional—58, 5'10", seeks pretty and caring, slim lady, 45-55, for best friend and maybe more. Photo and note. 2453 ✉

Perceptive MD—(31, 6', wiry, very fit), who is attractive, caring, playful and *slightly offbeat, seeks a very bright, naturally* pretty, successful and tender woman, to enjoy dancing, art and lifelong intimacy. Note/photo. 7146 ✉

54-Year-Old—CEO, Jewish, does not believe in his own success, rides Harley Davidson - wants woman whose head is together, prefers divorced with grown children, under 49, wants her to ride alongside on her own motorcycle or mine. Should have enough money, not be interested in mine. Should care about her appearance. Letter only with telephone number. 8877 ✉

Searching For A Special Woman—23-33, who wants one life for two, maybe more. If you're not afraid to love and be loved, I'm 36, 5'9", 160, green eyes, good-looking, warm, love to laugh and want to be with you. 7180 ✉

I Have It All—Male, 39 - has looks, charisma, wit, financials, honesty, sincerity, communicative. Seeks lovely, unpretentious, upbeat lady - concert, animals, travel, tennis enthusiast a plus. Note/phone/photo. 7143 ✉

Extraordinary—Ordinary Jewish widow, 59, seeks happy, healthy, warm, witty, wise counterpart - starting over. 8864 ✉

Man Wants Family—*Successful, creative,* somewhat nontraditional man, 52, desires woman under 40 for romance, fun...then love, marriage and family. No smokers. 7149 ✉

Engaging, Articulate Auburn Beauty—38, seeks successful, equally honest and affectionate man. Photo. 7154 ✉

Pretty Professional, 31—Auburn hair, big brown eyes, fit, seeks attractive, fit professional male for serious quality relationship/romance. Photo and phone. 7144 ✉ ☎

Warm, Sensitive, Successful Male—48, living in Greenwich, CT, would like to *meet pretty, younger, classy woman for* exclusive relationship. Interests: outdoors, dining, theater, ballet. Photo/phone/note appreciated. 2430 ✉

Consider The Possibilities...—This attractive executive, 34, with an excellent sense of humor, is looking to meet a man with purpose and integrity, who loves what he does and does it well. I promise that your need to send cards and flowers, and your tendency to be an incurable romantic, will be greatly appreciated! Please respond with note/photo/phone. 8881 ✉

Great Legs/Smile—Pretty, slim, 33. Seeks secure, fun-minded man with a sincere heart. Love NY, squash, running, movies, theater, good food, good humor. 7147 ✉

Gay White Male—Early 30s, masculine, warm, successful, good-looking. Interested in theater, fine dining, entertaining, warm evenings around the fire, long walks along the beach, travel. Would like to meet self-confident, trustworthy man, 30s-40s, interested in the same. Photo desirable, note/phone a must. 7148 ✉

Psychoanalyst To-Be—Warm, active, pretty, 39. Loves art, music, hiking, skiing, ocean. Seeks like-minded, tall, professional, 40ish man. 8879 ✉

Warm, Humorous, Single White Male—52, a realist, lover of the arts. Seeks sincere, down-to-earth single female for caring relationship. 8758 ✉

Shall We Dance?—Pretty woman seeks partner for ballroom dancing and friendship. Send photo/note. 7042 ✉

Handsome, Fit Exec—35, seeks petite, fit woman with style. Note/photo. 7136 ✉ ☎

Handsome, Divorced Professional—5'8", 50s, athletic, romantic, sensuous, Christian, kind, high IQ - enjoys jazz, tennis. Seeking blue-eyed lady. Phone/photo. 7099 ✉

Successful, Jewish—Marriage-minded male seeks caring female to 36. 7185 ✉

Whole Human Being—Prominent engineer, accomplished painter, handsome, caring, warm, affectionate Jewish male, young 50, thin and fit, recently separated, seeking long-term relationship leading to marriage and a family. Note/photo. 8871 ✉

Cheer Me On In The Marathon!—Handsome, loving Jewish male, 27, 5'9", seeks pretty, fit, single Jewish female, 22-29. Photo/letter/phone. 7135 ✉

Pretty, Witty And Wise—Lady lawyer, 5'2", long strawberry blond hair, blue eyes, wishes to meet a gentleman (35-45, European a plus) of similar professional stature (MD, MBA, CEO), for romance, adventure, laughs and love. 7133 ✉ ☎

Witty, Worldly, Wild—Attorney, 41, Catholic, interested in music and doing nothing, seeks single female, 34-44, of similar import. Send photo and phone. 8842 ✉

Forget Scarlett And Rhett—I'm looking for a love story which has no sequel! This bright, 35, Jewish beauty with warm smile and heart is adventurous, spontaneous and oh, so romantic. I hope you are too - as well as handsome, witty, very secure, with a strong sense of family. Let's create our own page-turner. Send story ideas with photo. 2458 ✉

Fit, Funny, Creative Ad Man—40s and 5'9", *seeks born-romantic day person who* loves walks, talks and fun times. Note/photo. 7162 ✉

Strong Yet Tender Professional—31, 5'10 1/2", seeks "Big Boned Country Gal" (any height) for frolicking in the fields, shared intimacies and romance. 8875 ✉

Handsome Mensch—44, *warm, bright,* witty writer, seeks loving, pretty lady for fun, friendship and a lifetime of love. 8886 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 717

BY MARY ANN MADDE

FRANKENSTEIN'S VILLAGE PEOPLE. Ups and downs of congenial townsfolk who live in the shadow of the Castle, its secrets, and Baron von F.'s shenanigans.

MY SIGNIFICANT OTTER. Irrepressible sea otter moves in with an urban family.

NAME THAT ALIEN. Contest. Home videos of UFO and E.T. sightings. Host: E. L. Doctorow. Panel: Tony Orlando, Phyllis Schlafly, Barry Diller, Sally Struthers.

Above, kamikaze pilots. Competitors are invited to described one proposed-for-television program or film of unerring goofiness.

Results of Competition 714, in which you were asked for an example of 1. what was said aloud, and 2. what was thought by the speaker.

Report: Boris and Misha and George and Dan. Poisoned food. "Jeopardy." Insincere compliments paid (or billed) to children, pets, clothing. Root canal. Separate stories.
There are what, twelve million stories in the Naked City? And you've heard all of them, right? Well, check these out.

First Prizes of two-year subscriptions to "New York" to:

1. You look divine.
2. *You look like Divine.*
Joanne Messinger, Merrimack, N.H.

1. Please be gentle. It's my first time.
2. *This week.*
Arthur Litoff, Dillsburg, Pa.

1. Hey, isn't that Mike Nichols over there?
2. *Where's Diane? Where's Diane?*
Louis B. Raffel, Northbrook, Ill.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. Heavens, no. I consider yours a beauty mark, just like Cindy Crawford's.
2. *Fly, my monkeys, fly!*
Gail Golladay, Lakewood, Ohio

1. I'll spin, Pat.
2. *This is so humiliating.*
Sheila B. Blume, M.D., Sayville, N.Y.

1. Break a leg.
2. *Break a leg.*
Barry Cutler, Orlando, Fla.

And Honorable Mention to:

1. What an attractive dress.
2. *And so little of it.*
Frances B. Barnes, Croton-on-Hudson, N.Y.

1. Hasta la vista, baby.
2. *Five mill. in tax-free bonds for the house in Laguna, then I hear the Trump Shuttle is for sale. . . .*
Richard Fried, Brooklyn

1. Yes, you do resemble Glenn Close.
2. *Glenn Ford.*
Jerry Hill, Los Angeles, Calif.

1. I don't know. I never watch television.
2. *Yeah. The one where Gilligan lost his memory.*
Kathie Kiszka, Waltham, Mass.

1. Your perm looks great. Where'd you have it done?
2. *Chia Pet factory?*
Stacy Moskowitz, Hackensack, N.J.

1. And it's only twenty calories per serving.
2. *Servings per container: 43.*
Don Wigal, N.Y.C.

1. I'm sorry, Mr. Connors, but I agree with the call; it was out.
2. *And you can take that ball. . . .*
Douglas Monaghan, Floral Park, N.Y.
sp. ment.: Anne Kimbrough, Minneapolis, Minn.

1. Thank you very much for surprising me on our first date. . . .
2. *It was bliss being the only one in Blass at a Judas Priest concert.*
Marilyn Crystal, Scarsdale, N.Y.

1. All newborns are wrinkly.
2. *Or is that a Shar-Pei?*
Jan Streilein, Johnstown, Pa.

1. Our editor looks forward to working with you on your new saga of passion in antebellum Louisiana.
2. *As she looks forward to televised tag-team gator-wrestling.*
Patricia Hyland, N.Y.C.

1. Your clothes are *always* a "ten."
2. *Like your I.Q.*
Jeff Strate, W. Trenton, N.J.

1. Honey, I'm home.
2. *Uh, I forgot to pick up the cat litter.*
Tim Sullivan, Brooklyn

1. Class of '74, Columbia.
2. *School of Broadcasting.*
Wendy Gottlieb, New Haven, Conn.

1. Go up the street for five blocks, then turn left at the fourth traffic signal, then turn right, and you'll find it about seven miles up the road.
2. *I think.*
Viktor Blume, Sayville, N.Y.

1. You do look just like Elvis.
2. *At the end.*
E. Stallworth, Willow Grove,

1. During the Gulf War, I was glued CNN. . . .
2. *"General Hospital" was preempted.*
Lin Shafarman, N.Y.

1. Gee, well, thanks, Nancy and I are ju fine.
2. *Help. I've fallen and I can't get up.*
Bobby J. Ward, Raleigh, N.

1. Yes, yes, thanks, the windshield loo wonderful. Here's a dollar.
2. *And perhaps you'd like to join us drinks. . . .*
Stephen Klein, Cumberland, M

1. Nice painting, Mr. Hockney.
2. *Again with the swimming pool.*
Sam Bobrick, Encino, Cal

1. Is this your first showing at this gallery
2. *I wonder if she has anything with mo mauve in it?*
Randi M. Schultz, N.Y.
sp. ment.: P. O. Simmons, Louisville, K

1. Naah, those trousers don't make you loo fat.
2. *You* are *fat.*
Joanne Tritini, Staten Islan

1. If madame prefers something a bit mor *audacieux,* may I suggest this fuchsia cha meuse from Yves Saint Laurent?
2. *I've never seen a purple cow. . . .*
J. B. Snyder, Los Angeles, Cali

1. Cheryl, he's a jerk. Forget him.
2. *I wonder if it's too late to call him t night.*
Steven B. Black, M.D.
Cambridge, Mas

1. You're very light on your feet.
2. *But not mine.*
Physics Bldg., SUNY, *Albany, N.Y*
sp. ment.: William Laube
Alfred, N.Y

1. Hey, congratulations, Mark's a real prize
2. *Assuming you can hear him oink at th show.*
similarly: L. Soth, Northfield, Minn.
Trudy Smart, Phoenix, Ariz

1. What's the name of this game again?
2. *Schneider.*
The 400 Group, Beachwood, Ohi

1. . . . it has been two weeks since my las confession. . . .
2. *. . . it has been two years since my las confession. . . .*
Sheila Foley, Cranston, R.I.

1. Lovely party—such good drinks, and what an assortment of dips. . . .
2. *Michael, Eddie, Charlene. . . .*
Stuart Brynien, Brooklyn

1. Your daughter looks just like you.
2. *Tough break.*
Paula Raus, Everett, Wash.

Hi, how *are* you?
Name starts with a B. . . .
Perry Dickle, Cleveland, Ohio
similarly: Don Hauptman, N.Y.C.

Don't mention it. We drive all our guests the airport. . . .
Want to make sure they leave town.
Frieda H. Morgenstern, San Diego, Calif.

Yes, of course I'll keep my dog from rking. . . .
Bitch.
Liliana Davila, Los Angeles, Calif.

Ladies and gentlemen, this is the captain eaking. We are experiencing a little mild rbulence. . . .
Our Father. . . .
Paula Doherty, Fall River, Mass.

Sure I loved "The Canterbury Tales."
What that he ment thereby I can ne sayn.
Nancy Kranzberg, St. Louis, Mo.

Your carburetor is burning fuel into the ectrical system . . . it's gonna be an expenve job.
Moron.
Gary Socol,
West Hollywood, Calif.

. . . then in the seventies I did est. . . .
Hey, this isn't going to work out anyway.
Leonard Drum, N.Y.C.

. There's some interface dysfunction, data orruption, and network discontinuity. . . .
. *Your computer is broken.*
Dan Shustack, Hillsdale, N.J.

. And you have the matching shoes!
. *Did you buy them new?*
Anthony J. Hope, Washington, D.C.

. Your cousin Rhonda had a part in Dances With Wolves"? Wow.
. *A buffalo, right?*
Martin Blume, Sayville, N.Y.
sp. ment.: Karen K. Lundquist,
Windsor, Wis.

. So your son's an actuary, eh? You must be roud.
. *What's an actuary?*
Tony Reeder, Brigham City, Utah

. I appreciate your candor.
. *I will never speak to you again as long as I ive.*
Nancy P. Baker, Hamburg, N.Y.

. That's a great idea, sir.
. *Someday you'll be working for me, scum.*
similarly: Scott Seomin,
Los Angeles, Calif.
Jean Shepherd, Franklin Lakes, N.J.

1. Hello. The name is Quayle. Dan Quayle.
2.
Eddie Steinberg, Teaneck, N.J.

ompetition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY hould be sent to Competition Number 717, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 18. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 18 issue. Out-of-town postmarks are given three days' grace.

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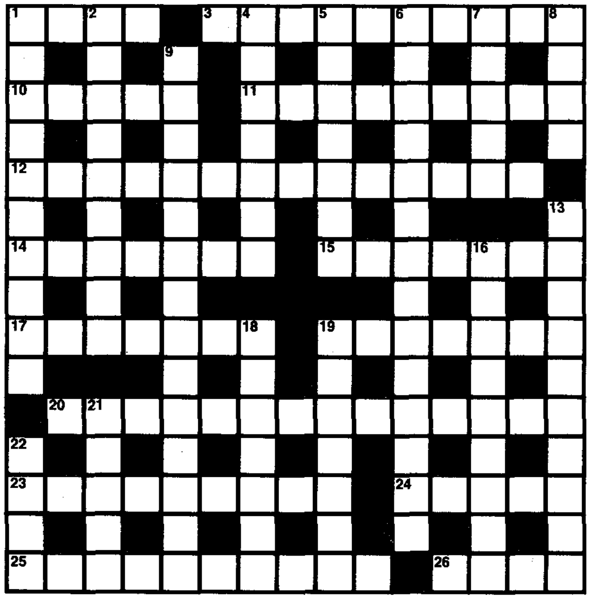
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Borrowed time? (4)
3 A prelate, not disheartened, set out to become an agronomist. (3-7)
10 Concerned with citizens — commuting. (5)
11 Approving murder? For information, ring police department, Alabama. (9)
12 Water-ski champion is miles off course — perhaps propelled by rocket. (7,7)
14 Almost spilled over edge, with so many in the bed. (7)
15 Fellow not just providing entertainment. (7)
17 Re-routed road ran here? (7)
19 Limited edition backing field sport damaged its reputation. (7)
20 Seen in mid-March, lay-off for factory hands. (7,7)
23 A mediator's spirit in a lofty position. (9)
24 Points for a girl to follow. (5)
25 Best hat she made from pieces of towelling. (4-6)
26 Body of troops almost close ranks. (4)



DOWN

1 Slim — eating an egg and some custard, but start with this pulse (6,4)
2 Study rising rat infestation? It's no consequence. (5,4)
4 Boffin needed to run the poultry farm? (7)
5 Power game link-up with petty quarrel in the Vatican. (7)
6 A pointer to the possible culprit (8,6)
7 Large wave and boy it cast up. (
8 Spin a record. (4)
9 Warmongers? (5,9)
13 These lights always seem to change as I take the car on track (10)
16 Noel's alas, spreading through spring, summer and autumn too (3-6)
18 This girl's a snare, so to speak. (
19 Dressed up, getting me in for a dressing down. (7)
21 Let in — or let out? (5)
22 Horse seen to obstruct one wher it rears. (4)

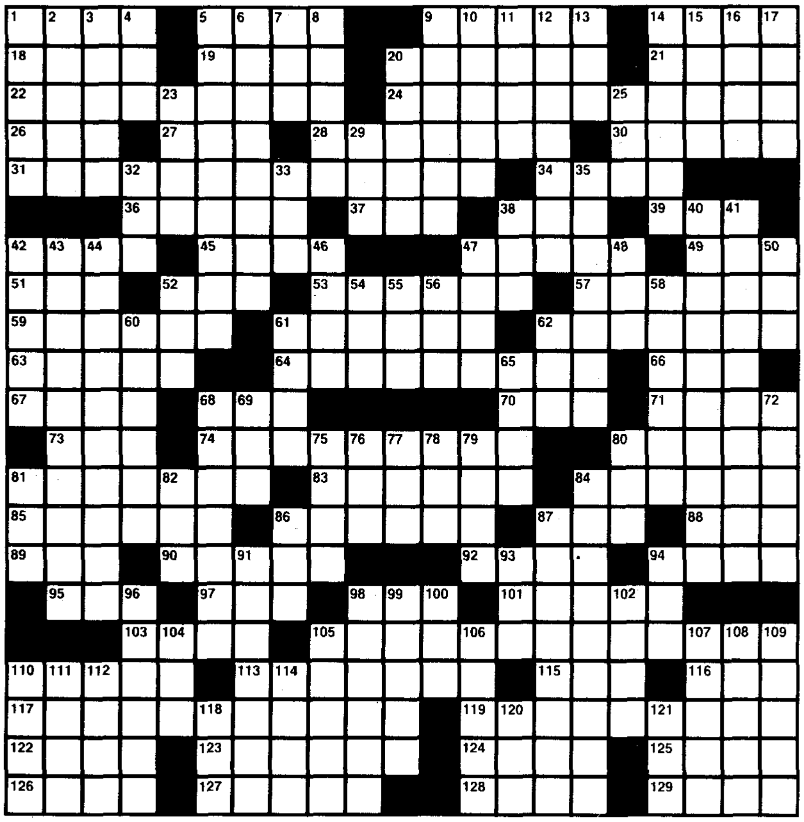
'INSTRUMENT ANAGRAMS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSO

ACROSS

1 "—— silly question . . ."
5 Koppel and Kennedy
9 Galas
14 Knit's reverse
18 Duel memento
19 Second Grimm word
20 Dry gully
21 Clinton's canal
22 MAIN ROACH
24 LABORER RANG
26 Arboreal street name
27 An O'Neill
28 Perfume bottles
30 Handle with skill
31 PA SIGHTS A RUIN
34 Christiania, today
36 Kind of flu
37 Bandsman Brown
38 Robert Morse role
39 Insect killer
42 Catch a glimpse
45 "Requiem for ——"
47 Famed shortstop
49 Clumsy one
51 "—— Hear a Waltz?"
52 No matter which
53 PLO leader
57 Suppose as a fact
59 Defensive hoopsters
61 Connecticut submarine base
62 Ex-capital of Uganda
63 Serfs' acquaintances
64 CONIC ROAD
66 U.N. agcy.
67 Saints, in Brazil
68 Intention
70 Before a B
71 Top Greek god
73 One-chevron GI
74 UNDERARMS
80 Zoo equine
81 Result of cerebration
83 —— time (singly)
84 Jump the track
85 Most miffed
86 Blood component
87 Charlie, in code
88 Highlands skiing surface
89 Otorhinolaryngology study: abbr.
90 Adorn with finery
92 Bisector's portion
94 Carbohydrate suffixes
95 Wide shoe size
97 Bern's river
98 Troop gp.
101 Less often found
103 Reply to "take a giant step"
105 BEST MODERN OIL
110 Gelett Burgess sillies
113 Nine-sided figure
115 Ideology
116 Ward heeler
117 HER LONG SHIN
119 SATAN SECT
122 Notorious fiddler
123 Birchbarks
124 Tricky move
125 Movie whale
126 Three-spot
127 Standstills
128 Relative of gadzooks
129 Cries of disdain

DOWN

1 Whence the phoenix rises
2 Apache trophy, once
3 Destiny, in Buddhism
4 Escort's offering
5 Bizerte citizens
6 Twelfth day of Christmas
7 Brother of Grumpy
8 Foul-up
9 Brawl
10 Trial's partner
11 Needing mending
12 Ugly sight
13 Musical syllable
14 Punctuation dot
15 Do lobbying
16 Teheran coin
17 Extend credit
20 Let up
23 Elevator pioneer
25 It gives a hoot
29 Like Abner
32 Aye's opposite
33 Wildebeest
35 Stephen Foster girl
38 Vietnam offensive
40 BAD BLOUSES
41 RIME ON A TUB
42 Outskirts
43 PUSH A NOOSE
44 FARE OPTION
46 Drug cop
47 "Fountainhead" author
48 Part of i.e.
50 Service charge
52 Seller's come-ons
54 Sinbad's bird
55 From —— Z
56 Start of a Hemingw title
58 Homophone for "Caesar"
60 Respond to an SOS
61 Vasco da ——
62 Very long time
65 "—— Rock," Simo and Garfunkel hit
68 Smoker's need
69 Bankbk. entry
72 Rooms in casas
75 —— -poly
76 Alfonso's queen
77 —— Plaines, Illinoi
78 Fordham's mascot
79 D-day landing beac
80 Zuyder or Tappan
81 Between Mao and t
82 Distaff version of 9 Across
84 Thawed
86 Equal footing
87 Wife of Anthony Ed
91 Wet-weather wear
93 Knack
94 Eye, to bards
96 Use
98 Sounds like a trump
99 Gives an autograph
100 Hurry-scurry
102 Poet Lazarus
104 "—— was saying . .
105 Keyhole peeker
106 Dip for la plume
107 Certain phantom's haunt
108 V-shaped indentatio
109 "—— Dream" ("Lohengrin" aria)
110 Polite bloke
111 Nonpareil
112 Folklore villain
114 Cry of disbelief
118 Abbrs. in Charleston
120 Summer mo.
121 San Francisco hill



Solutions to last week's puzzles appear on page 115

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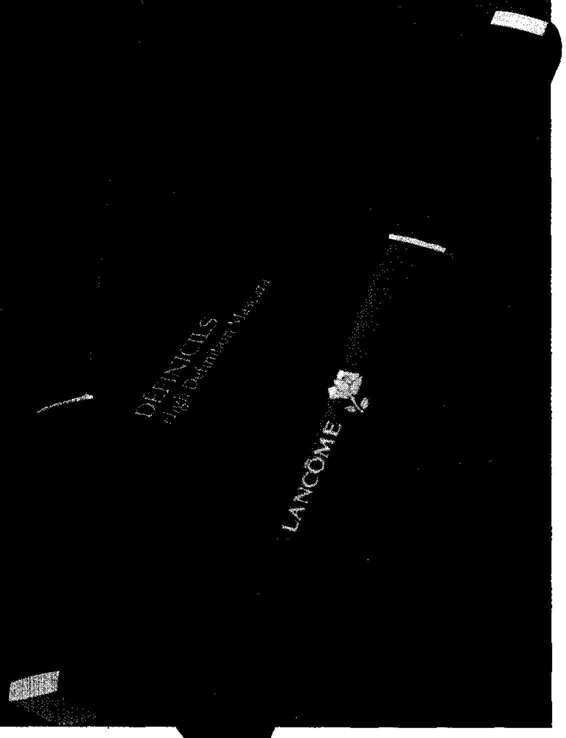

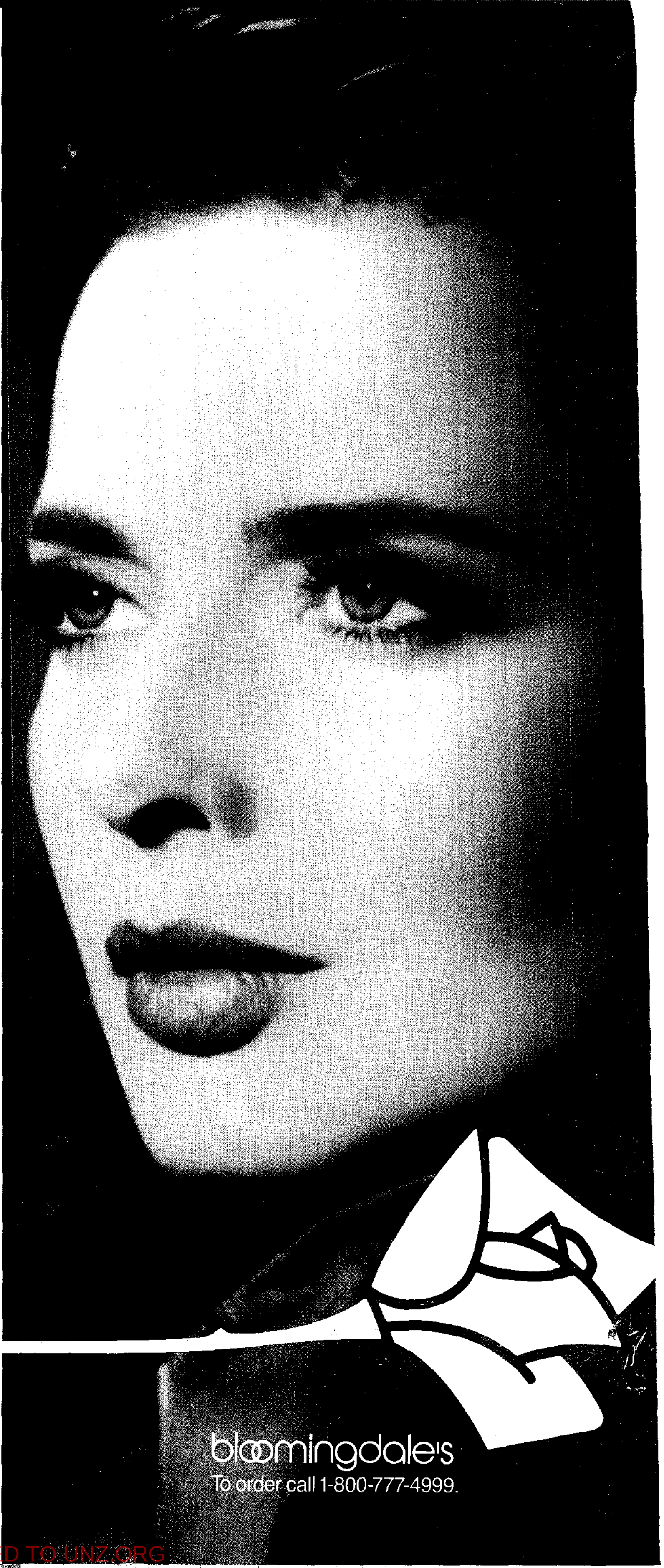

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